poco cresc.

2)

molto espress.

a poco a poco decresc.

legato

3) a

cresc.

p

3) b

3) c

sf

largo e forte

fz (molto tenuto)

meno f

più p

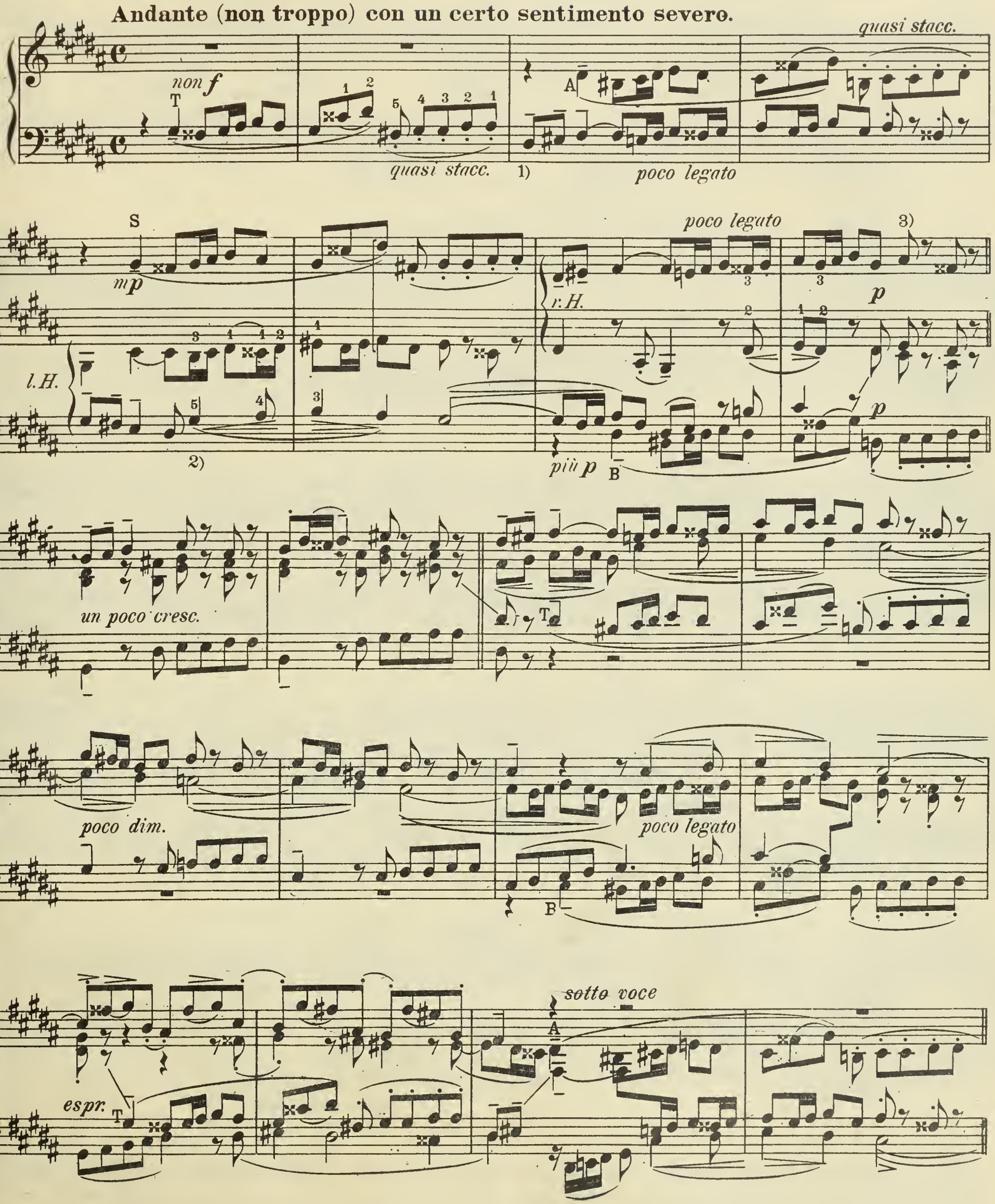
poco rit.

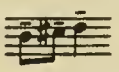
2) Emphasize the development of the inverted motive (alto, soprano, bass).

3) The formula of the sequence at first appears as a whole measure (a), and later in diminution as a half-measure (b) and quarter-measure (c).

Fuga XVIII, a 4.

Andante (non troppo) con un certo sentimento severo.



1) The motive  , while not properly belonging to the theme, almost always follows on its heels, although often in another part from that having the theme.

2) This extremely expressive counter-theme may almost rival the principal theme in the importance accorded it in performance.

3) These chords (the closing formula of the first counter-subject), should be struck very solidly, and not too short.

Glen Stefan

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THE

WELL-TEMPERED CLAVICHORD

BY

JOHANN SEBASTIAN BACH

REVISED, ANNOTATED, AND PROVIDED WITH PARALLEL EXAMPLES AND SUGGESTIONS FOR THE STUDY OF MODERN PIANOFORTE-TECHNIQUE

BY

FERRUCCIO B. BUSONI

G. SCHIRMER, New York

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Introduction.

To the foundations of the edifice of Music, JOHANN SEBASTIAN BACH contributed huge blocks, firmly and unshakably laid one upon the other. And in this same foundation of our present style of composition is to be sought the inception of modern pianoforte-playing. Outsoaring his time by generations, his thoughts and feelings reached proportions for whose expression the means then at command were inadequate. This alone can explain the fact, that the broader arrangement, the "modernizing", of certain of his works (by Liszt, Tausig, and others) does not violate the "Bach style" — indeed, rather seems to bring it to full perfection; — it explains how ventures like that undertaken by Raff, for instance, with the *Chaconne** are possible without degenerating into caricature.

Bach's successors, HAYDN and MOZART, are actually more remote from us, and belong wholly to their period. Rearrangements of any of their works in the sense of the Bach transcriptions just noticed, would be sad blunders. The clavier-compositions of Mozart and Haydn permit in no way of adaptation to our pianoforte-style; to their *entire* conception the original setting is the only fit and appropriate one.

The spirit of Mozart's piano-style is handed down, in a form internally weakened but externally enriched, by HUMMEL. With the latter begins that phase of musical history which deserves to be termed "feminine", wherein Bach's influence, and consequently his connection with the composing virtuosi of the pianoforte, grows weaker and weaker — parallel with the comprehension of these gentlemen for Bach's music.

The unhappy leaning towards "elegant sentimentality", then spreading wider and wider (with ramifications into our own time), reaches its climax in Field, Henselt, Thalberg and Chopin**, attaining, by its peculiar brilliancy of style and tone, to almost independent importance in the history of pianoforte-literature.

But with BEETHOVEN, on the other hand, new points of contact with the Master of Eisenach were evoked, bringing the advance of music nearer and ever nearer to the latter; nearest of all in Liszt and Wagner***, the characteristics in the style of either pointing directly Bach-ward, and completing the circle which he began. The attainments of modern *pianoforte-making,* and our command of their wide resources, at length render it possible for us to give full and perfect expression to Bach's undoubted intentions.

It therefore seemed to me the proper course to pursue, to begin with a digression from the "Well-tempered Clavichord" — a work of so high importance for the pianoforte and of such comprehensive musical value —, that I might trace and show (from the very trunk, as it were) the manifold outbranchings of modern pianoforte-technic.

Although we owe to CARL CZERNY — a man whose importance is derivable in no small measure from the fact, that he forms the intermediate link between Beethoven and Liszt — the resurrection, so to speak, of the "Well-tempered Clavichord", this admirable pedagogue handed us the work in a garb cut too much after the fashion of his period; hence, neither his conception nor his method of notation can pass unchallenged at the present time. BÜLOW and TAUSIG, advancing on the path opened by the revelations of their master,

---

* This piece, originally written by Bach for solo violin, was arranged by Raff for full orchestra.

** Chopin's puissant inspiration, however, forced its way through the slough of enervating, melodious phrase-writing and the dazzling euphony of mere virtuose sleight-of-hand, to the height of teeming individuality. In harmonic insight he makes a long stride toward the mighty Sebastian.

Mendelssohn's "Hummelized" piano-style, overflowing with smoothly specious counterpoint, has naught in common with Bach's rock-stirring polyphony, all earlier and persistent arguments to the contrary notwithstanding. On the other hand, Mendelssohn's successful efforts to inaugurate performances of Bach's works, must be set down as redounding to his credit.

*** The truth of this assertion, as regards Liszt, shows most clearly in his magnificent *Variations a motive from Bach* („Weinen, Klagen"), and in the *Fantasia and Fugue on B, A, C, H.*

Conversely, the *recitatives* in Bach's Passions stand nearest, among all classico-musical productions, to Wagner's spirit, both in respect to their expressional form and depth of feeling. [Comp. Note 3 to Prelude VI.]

Liszt, by his interpretations of the classics, were the first to attain to fully satisfactory results in the editing of Bach's works. This is abundantly proved, in particular, by Bülow's masterly edition of the *Chromatic Fantasia and Fugue,* and Tausig's *Selection* from these Preludes and Fugues.

Much will be met with, in the course of this work, which substantially agrees with Tausig; but identical passages are rare. In this connection I beg to quote from a letter written by the poet Grabbe to Immermann concerning a proposed translation of Shakespeare: "Where I could use Schlegel", he writes, "I did so; for it is ridiculous, stupid, or vain in a translator to leap aside over hedges and ditches, where his predecessor has made a path for him".

The need of an edition as complete* and correct in form as possible has induced the editor, in this attempt to furnish such an one, to bestow upon his work the most painstaking and conscientious attention, reinforced by more than ten years' study of this particular subject. The present edition, however, also aims in a certain sense at re-founding, as it were, this inexhaustible material into an advanced method, on broad lines, of pianoforte-playing; this aim will, however, be carried out principally in Part. I, that being preponderant in the variety of its technical motives.**

The present work is also intended as a connecting link between the editor's earlier edition (publ. by Breitkopf and Härtel) of Bach's *Inventions,* forming on the one hand a **preparatory school,** and his concert-editions of Bach's *Organ-fugues* in *D* and *E♭,* and of the *Violin-Chaconne,* which will serve, on the other hand, as a **close** to the course herein proposed.

Following these last, the study of further *pianoforte-arrangements of Bach's organ-works* is recommended, namely:

Liszt, *Six Preludes and Fugues.*
— *Fantasia and Fugue, G*-minor.
Tausig, *Toccata and Fugue, D*-minor.
d'Albert, *Passacaglia.*

When these works have been thoroughly learned, both musically and technically, every really ambitious student of the piano ought to take up the still unarranged organ-compositions of Bach, and try reading them *at sight* with as great completeness and richness of harmony as is possible on the pianoforte (doubling the pedal-part in octaves wherever feasible). The manner in which this is to be executed, is suggested in the *Examples of Transcription* given as an Appendix to Part I.

Still, this comprehensive course of study in Bach's piano-music forms but a *part* of that which is necessary to make a thorough pianist of a person naturally gifted. If this truth were stated in plain terms by every conscientious teacher to zealous beginners, the standard wherewith people are now-a-days content to compare the artistic and moral capacities of students would speedily be raised to a height inconveniently beyond the reach of the generality. By such means a barrier might gradually be built up against dilettantism and mediocrity, and thus against the degeneration of art, — a barrier which might cause many to pause and reflect, more carefully than present conditions render needful, before risking a leap and a possible breaking of their necks.

---

* Tausig unfortunately left the *greater half* of the work untouched, several keys being unrepresented in his Collection; even the monumental *B♭*-minor fugue in Part II (to mention one instance) is omitted; neither can he escape the censure of having reproduced certain incorrect readings of the Czerny text. — Bischoff's and Kroll's praiseworthy efforts were confined for the most part to a critical textual revision. Recent good editions are those by Franz and Dresel, Louis Köhler, Jadassohn, Reinecke and Riemann. The chief aim of this last revision is analytical phrasing and anatomization. Analyses in book-form have also been published by Riemann and still earlier by van Bruyck.

** The editor does not for a moment imagine that he is able to exhaustively accomplish this task alone. He will be well satisfied if he should succeed in disclosing a broader horizon for the study of Bach's works, and in formulating a plan for successfully bridging over the interval between the "Well-tempered Clavichord" and modern piano-technic.

New York, January, 1894.

Ferruccio B. Busoni.

"The Well-tempered Clavichord"

by

JOHANN SEBASTIAN BACH.

Revised, annotated, and provided with parallel exercises and accompanying directions for the study of modern pianoforte-technic

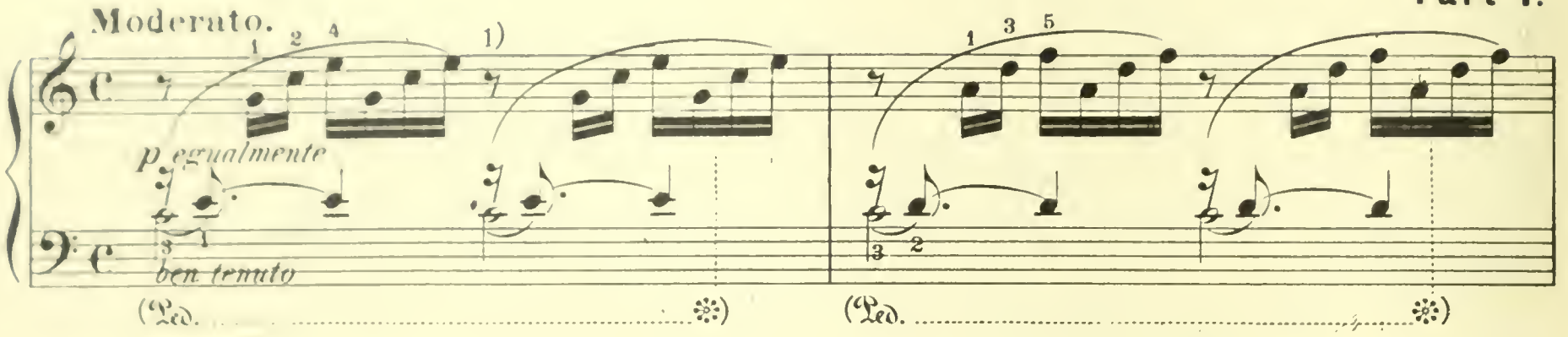
by

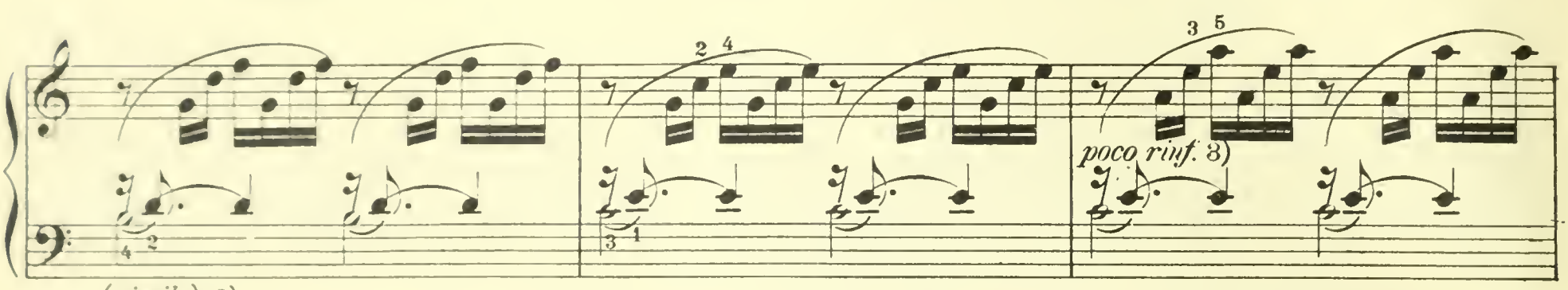
FERRUCCIO B. BUSONI.

Prelude I.

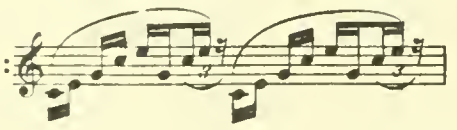
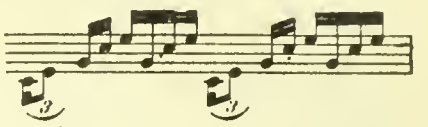
Part I.

Moderato.





(*simile*) 2)

1) The flowing and even movement in sixteenths must be kept up between the 8th and 9th notes in each measure, and between the successive measures; do not play:  or thus(!): 

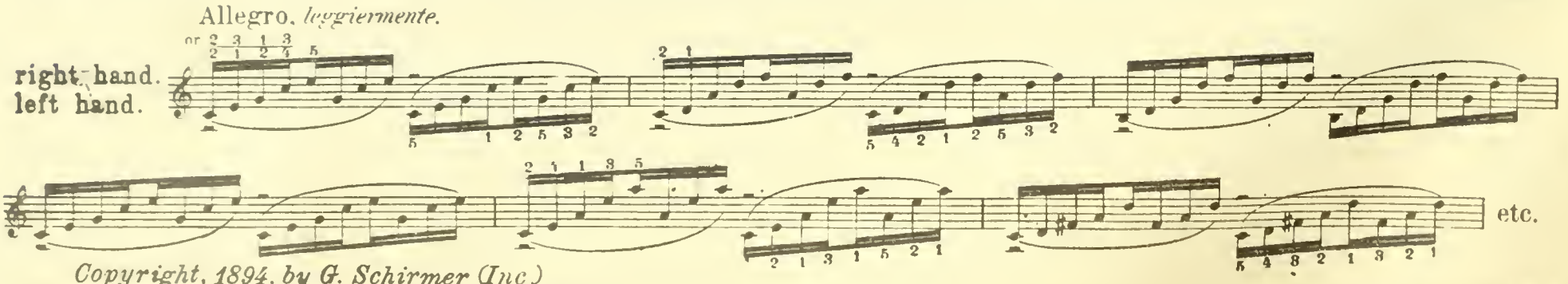
2) The Editor recommends abstention from the use of the pedal up to the 5th measure of the 3d section, and the strict holding-down of the left-hand notes instead, which very nearly gives the effect of the pedal.

3) Tausig's conception of this prelude, requiring a pianissimo execution throughout, is likewise deserving of notice, and forms an entirely new study.

NB. I. For the attainment of a perfect legato, practice the figure first in andantino tempo, with a somewhat firm touch, and in such a way that each tone in the right hand is successively held down through the true duration of the next, thus assuming the time-value of an eighth-note:

II. Then try to obtain the effect of the original notation by playing the figure thus:

Allegro. *leggiermente.*



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p subito

poco rinf.

p

mp

p

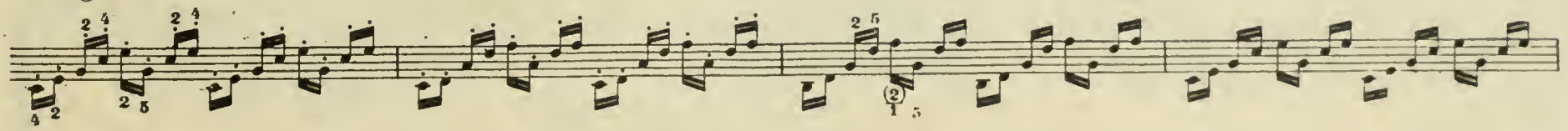
mp

poco

p

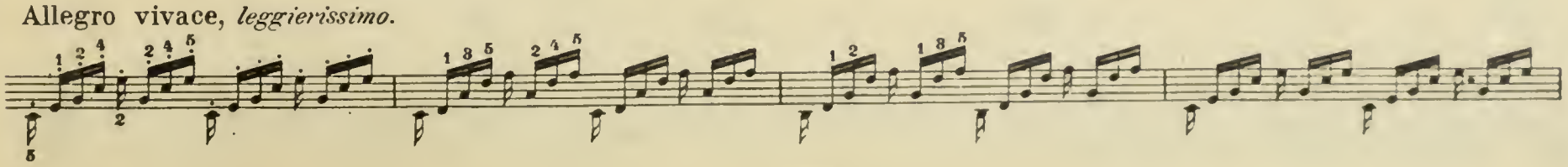
III. This Prelude is also adapted for the practice of an energetic staccato in the following arrangement. In practicing this staccato, care must be taken to render the interchanging of the hands perfectly smooth and even.

Allegro moderato.



IV. Finally, this Prelude may also be usefully employed for the study of the lightest staccato (in close imitation of the "springing bow" on the violin). The following arrangement will serve as a preparation for the 4th number of the Liszt-Paganini études.

Allegro vivace, *leggierissimo.*



tenuto quasi effetto di pedale

meno tenuto

cresc.

più

(ossia: *fz sempre forte*

fz

(ossia: *ff.* *molto largamente ed armonioso* *allarg.* *ff.*)

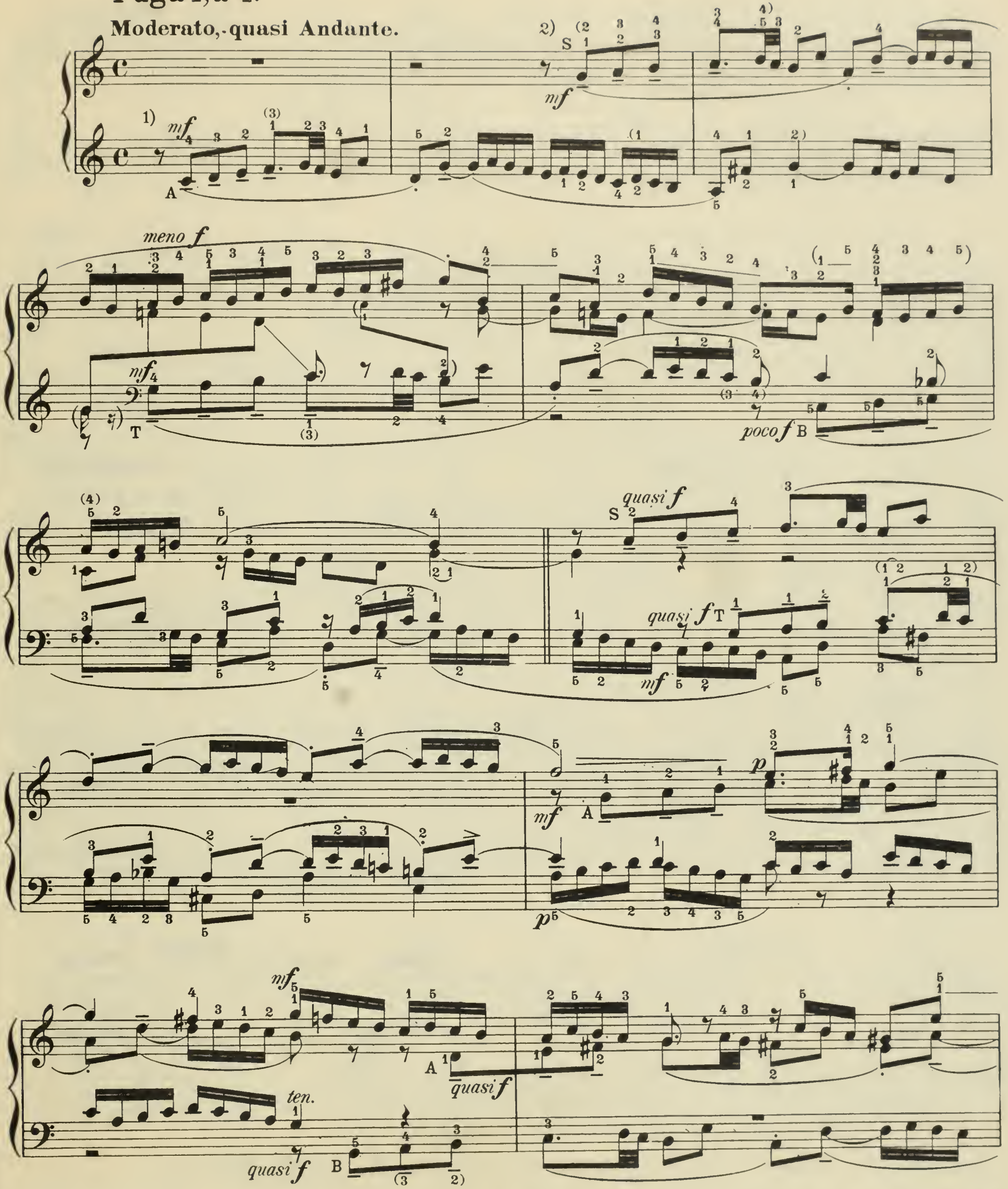
dolce

p 4)

4) The Editor desires to caution against an over-valuation, or possible under-valuation, of this piece. To quote from Riemann, it is simply a "portal" to the entire work; forming, however, in its euphony and structural finish, a highly satisfactory musical introduction.

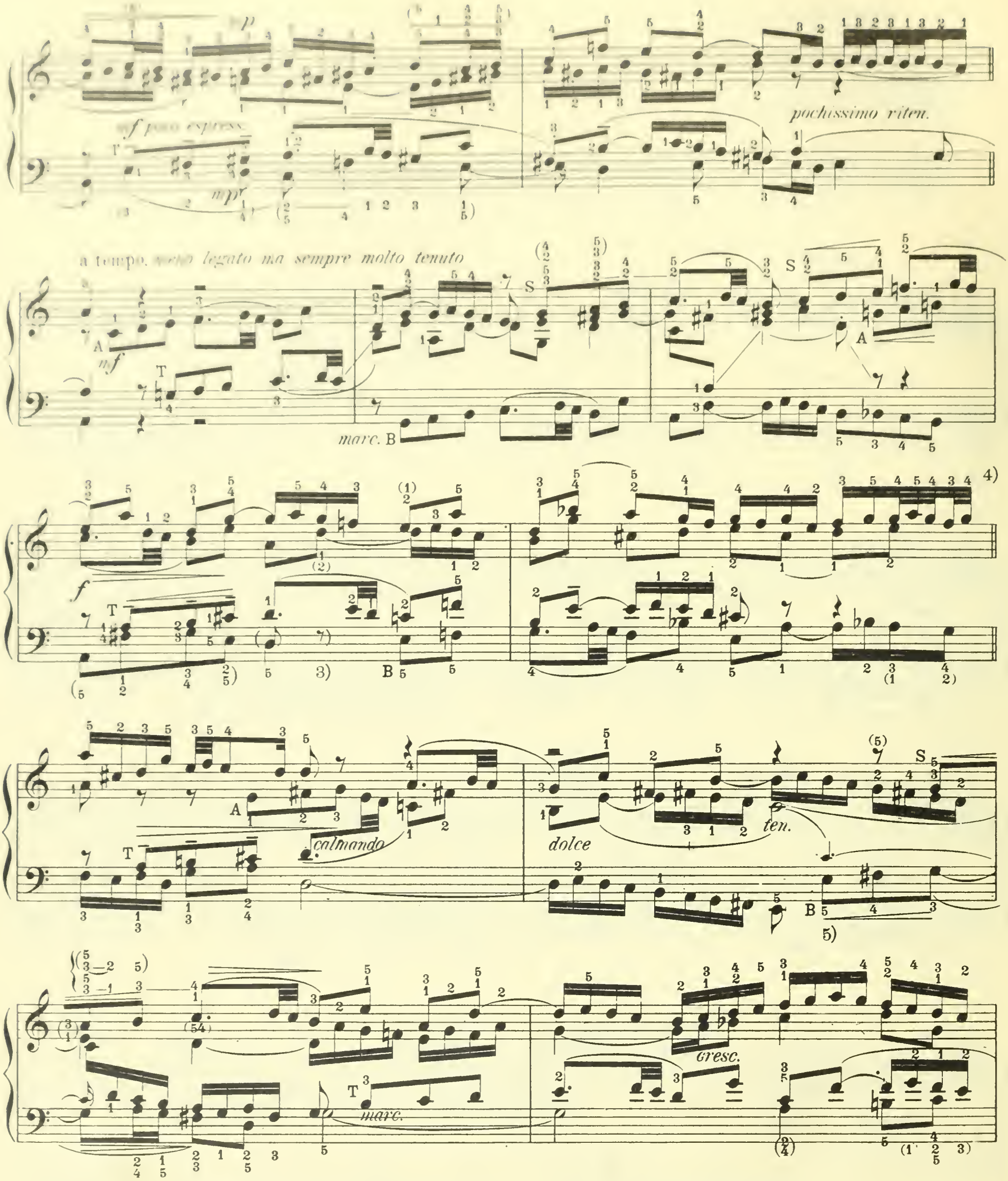
Fuga I, a 4.

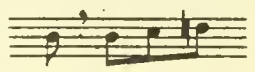
Moderato, quasi Andante.



1) The theme is equal in length to 6 quarter-notes, or 1½ measures in 4/4 time. As the parts follow each other in close succession, without intermediate episodes, the entrances at S. and B. produce a shifting of the 4/4 rhythm, resulting in an apparent 3/2 measure.

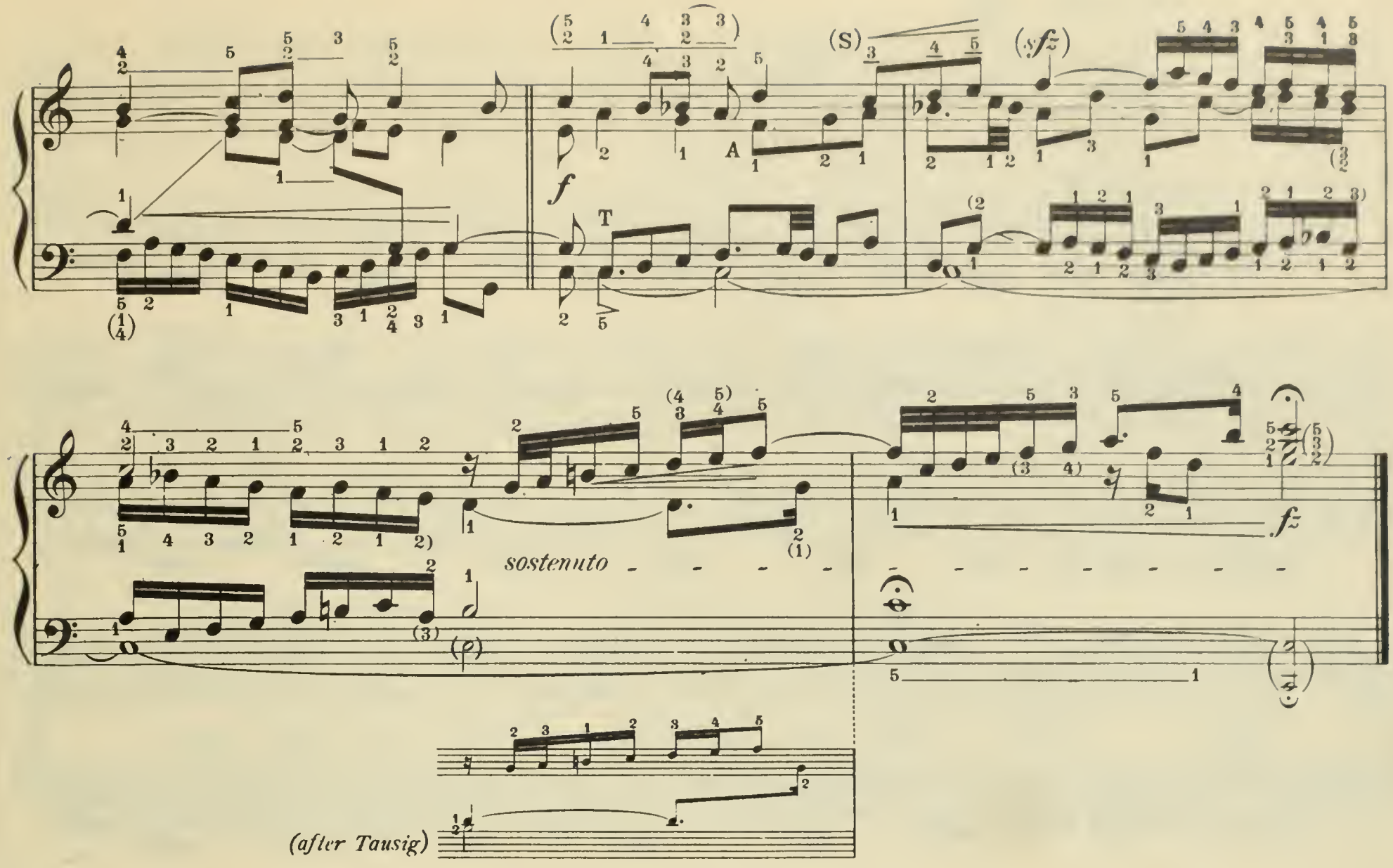
2) S stands for Soprano, A for Alto, T for Tenor, and B for Bass; they always indicate the entrance of the theme. The notes on the upper staff are for the right hand throughout; those on the lower staff for the left hand only.



3) The 3d and 4th quarters in the bass originally conceived thematically: 

4) According to the formal structure, the double-bar belongs here; according to the polyphonic form, the soprano and bass close half a measure further on.

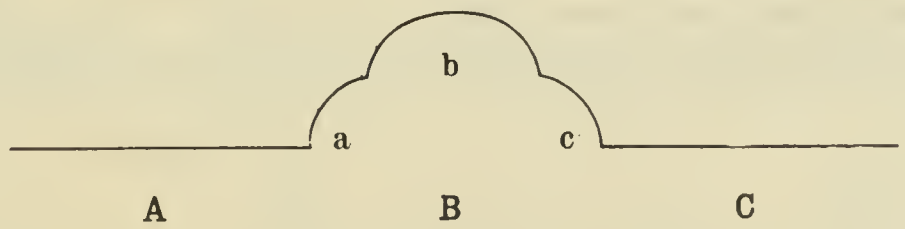
5) The bass phrase is a mutilation of the theme; here the stretto simply grows freer. In the last measure of the development but one, the tenor alone remains "thematic" — the sole survivor, as it were, of the battle between the parts; in the last measure we even lose every trace of the theme.



NB. A fugue so architectonically perfect in construction as this will be met with, in the course of Part I, in possibly one other case — that of the notable *Eb*-minor fugue, whose "architectural style" is, to be sure, entirely different. Here the culminating effect is massed in the middle; whereas in the *Eb*-minor fugue the insatiable upward striving presses onward to the very last measure.

The exposition (the successive appearance of the theme in each of the four parts, with alternation between the tonic and dominant keys) embraces 6 measures, and may be represented graphically by a straight line. The development then follows in three sections, the middle one being that most replete with contrapuntal devices, while the third development-section gradually leads back into the "straight line" (Coda).

Retaining our architectonic comparison, we feel tempted to illustrate the scheme of this fugue by means of the annexed figure:



conformably to which we have

A = Exposition, 6 measures

B = Development, 17 measures
- a = 7 measures = Stretto
- b = 5 measures = continually narrowing Stretto (climax)
- c = 5 measures = simple Stretto again, and return to rest.

C = Coda. 4 measures = Organ-point on the tonic.

Prelude II.

Allegro con fuoco.

f distantamente articolato

simile

(10)

NB. The technical utility of this Prelude – which is comparable to an agitated stream reflecting the flames of a conflagration – may be enhanced: a) by a strict holding of the notes with both little fingers; b) by a martellato variation of the principal figure with an "alternate striking of the hands in double notes" (Zweigriffen); or c) by added octaves, thus rendering the whole a study of sixths in "transcendent execution". – This Prelude (as Bach wrote it) also makes an excellent preparation for the study of the trill with the 1st, 2d, and 3d fingers, e. g.

Studie. *(Etude.)*

a)

ten. *ten.* *ten.* *ten.*

etc.

Studie. *(Etude.)*

b)

~~Takt~~ 10. *(Measure 10)*

etc. etc.

(14) 1)

(16)

più leggiero

(19)

fp cresc.

(25)

f sempre distintamente

Ped.

1) In the Editor's opinion, the first period ends with the 14th measure in the relative key, and the second with the next 18 measures, just before the Presto. This latter embraces, together with the Coda, 14 measures more, (reckoning the Adagio as 4 allegro measures); hence the generally satisfactory symmetrical effect. This division, too, best accords with our natural perception.

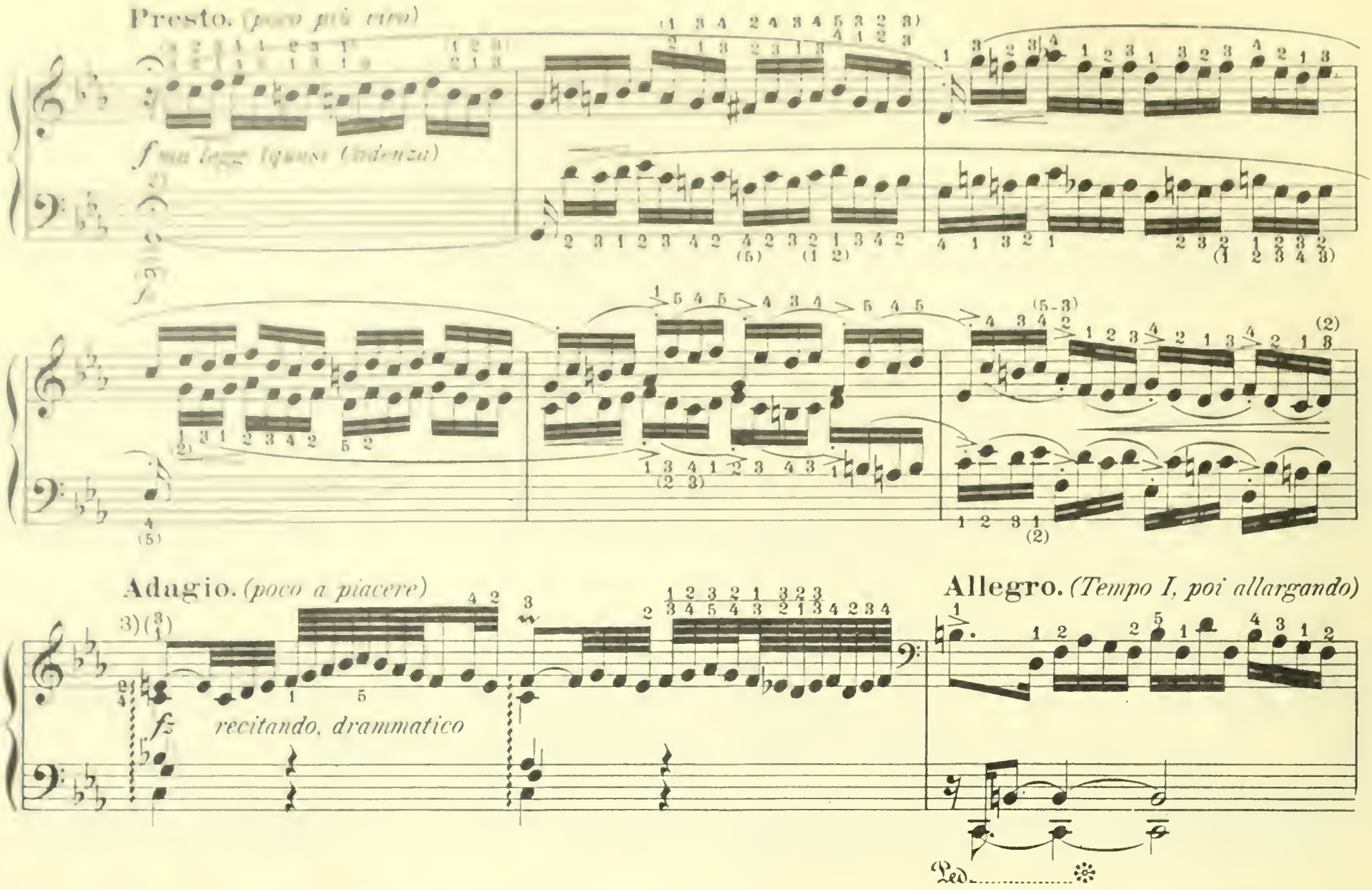
(Measure 14.)

(Measure 16)

(Measure 19)

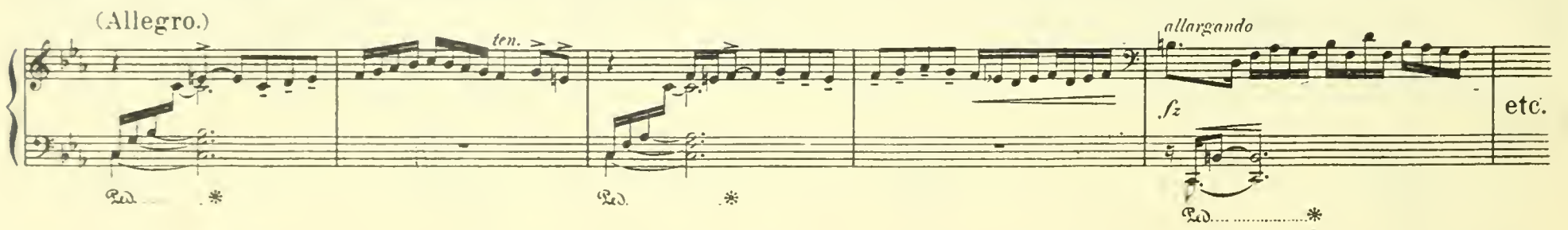
etc.

(sotto)

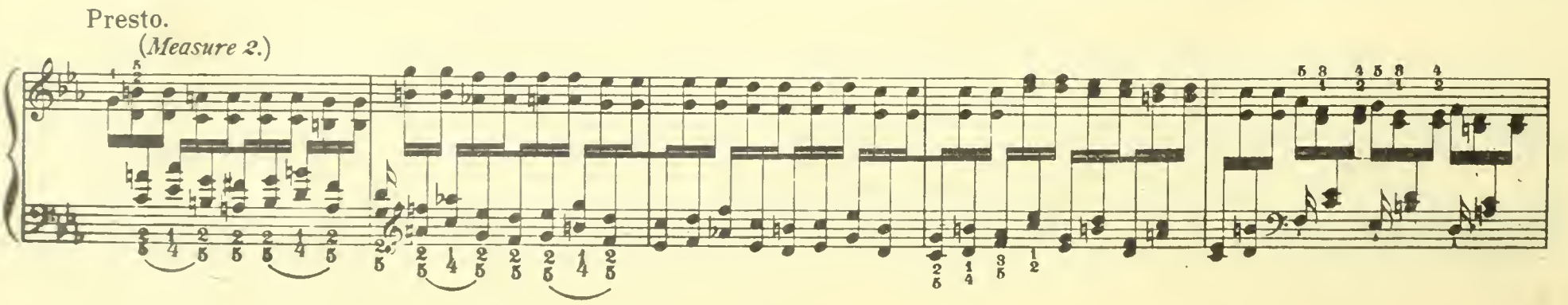


2) The artist must know, among other things, how to husband his strength for climaxes and turning-points, and how to seize opportunities for gathering new strength. This consideration makes the addition of a hold (𝄐) over the *G* in the left hand appear justifiable; it should lend to the bass a certain organ-like ponderousness, and throw the Presto — "bearing down all barriers" with its irresistible flood — into yet stronger relief: the point of rest thus gained before this quasi cadenza will also enable the player to recover the necessary lightness and elasticity, which are apt to suffer from 24 measures of an obstinately monotonous movement. Finally, this same left-hand *G* may be transformed, by adding the lower octave and employing the Steinway third pedal (pedale de prolongement, or sustaining-pedal), into an effective 6-measure organ-point.

3) The tempo to be taken here is four times as slow as that of the preceding movement, so that a quarter of the Adagio corresponds to an entire measure of the Presto. Supposing it to be played without a change in time-signature, the following reading would yield a rhythmically correct execution:



The difference between the 32d-notes and 64th-notes is apt to be overlooked by pupils, who thus find themselves entangled in most extraordinary measures; the above simplified notation will aid them in finding the right way. The character of this episode is that of a broad "recitative-style."



robustamente

(Coda)

allargando

Ped.

Studie. *(Etude.)*

Allegro moderato.

c)

etc.

(Measure 10)

etc.

(Measure 14)

etc.

(Measure 16)

etc.

(Measure 19)

etc.

(Measure 25)

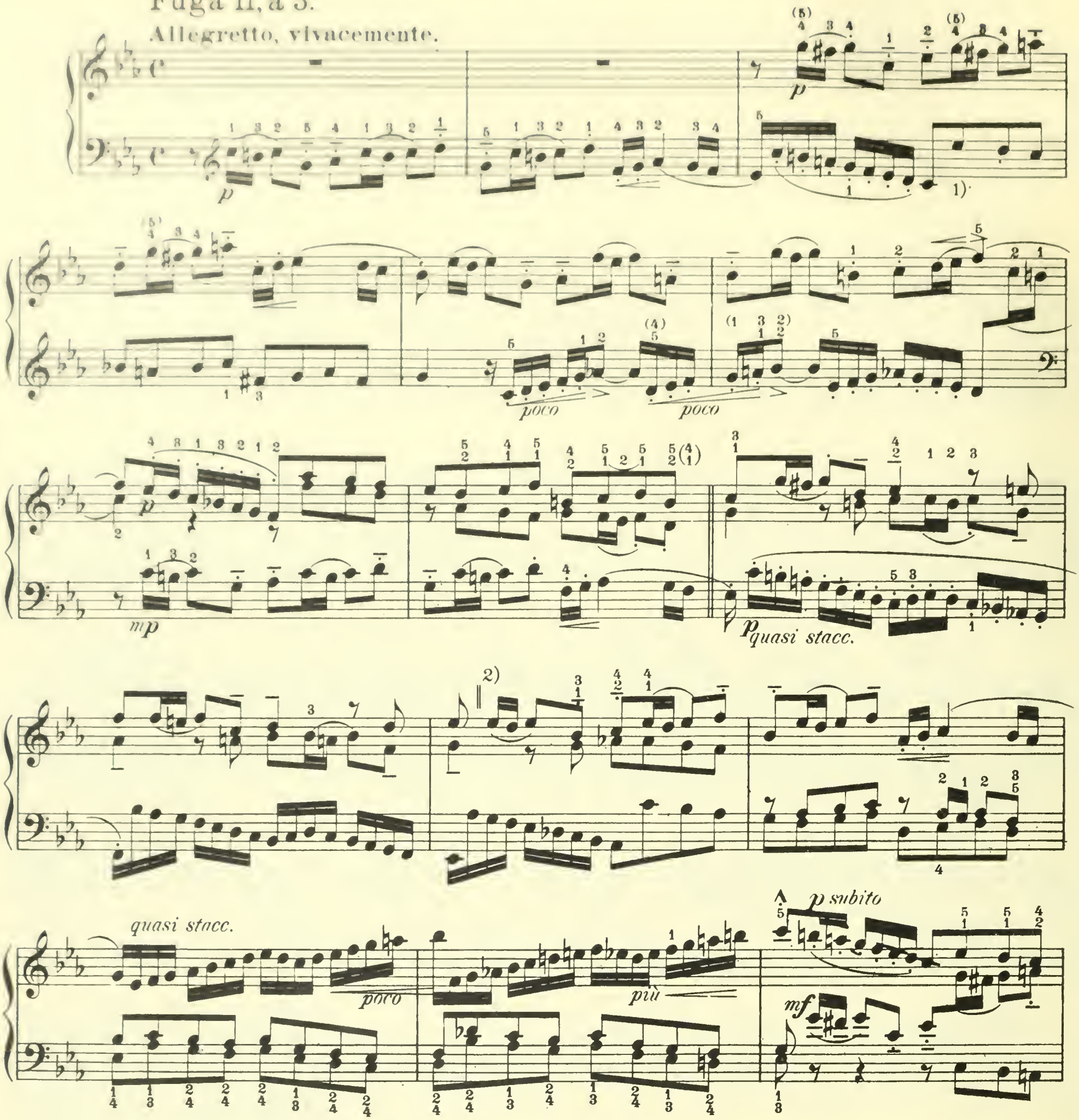
Lo stesso tempo.

Pedal III.

Adagio.

Fuga II, a 3.

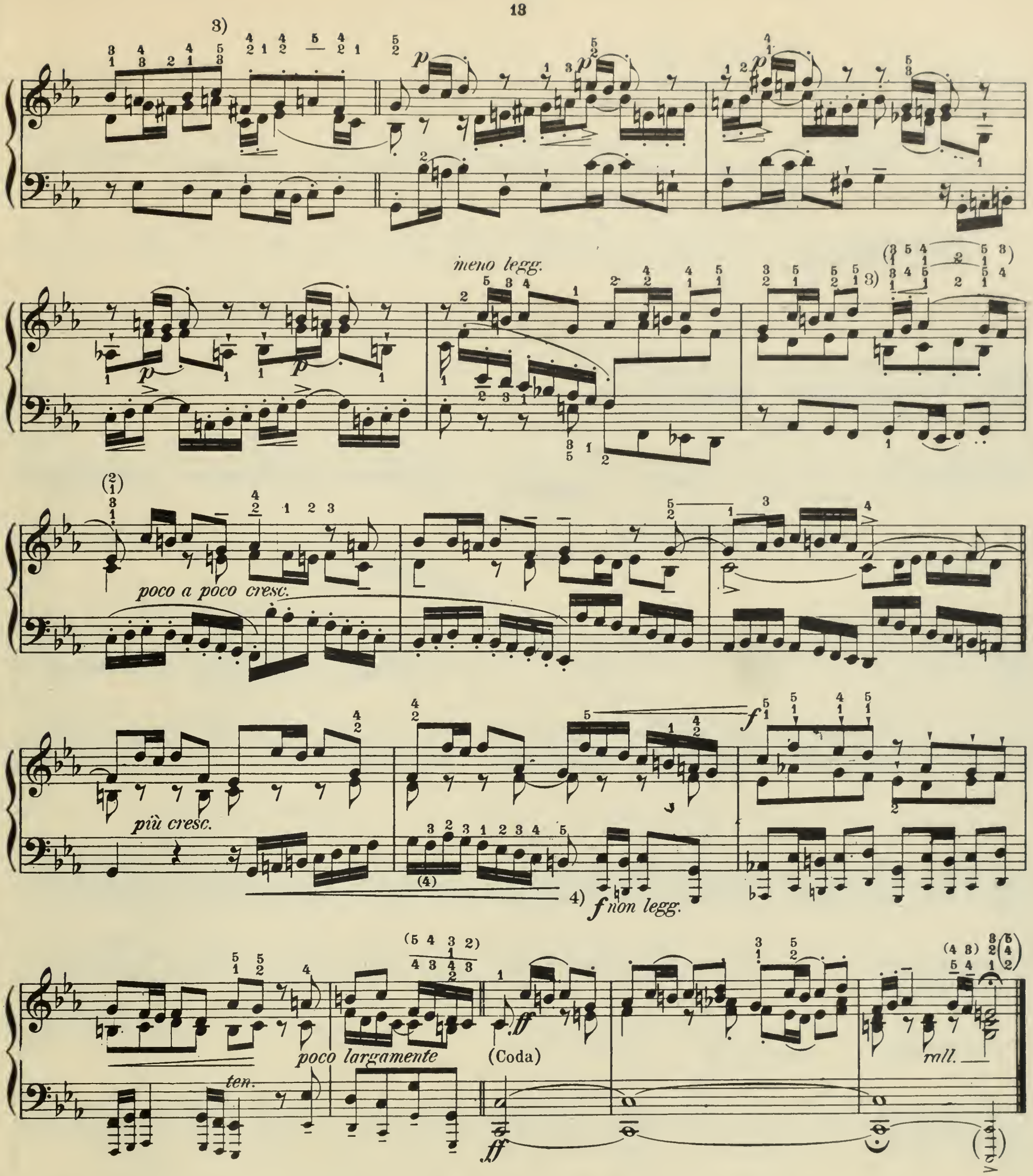
Allegretto, vivacemente.



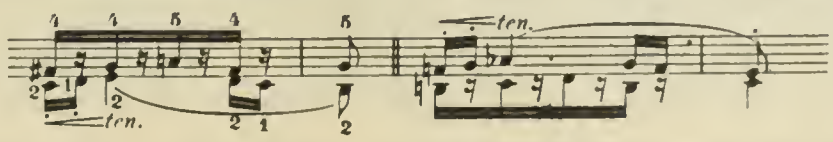
1) The counterpoint in eighth-notes to be played staccato throughout.

2) At first sight, one is easily tempted to take the first half of this measure in the Soprano for a continuation of the preceding sequence, — the more so, because the sequence actually goes on in the bass for another half-measure. It is for the player to separate, in the phrasing, the entrance of the theme on the second eighth-note from the episode, and to bring it out by proper stress on the notes.

NB. Its pleasing, almost dance-like rhythm, its subject progressing by the simplest of intervals, and hence easy of apprehension, and its striking economy of contrapuntal devices, have made this fugue, perhaps, the most popular one in the whole collection. Taken as a whole, the development may be regarded as a single long episode (divertimento), which is thrice divided, at regular intervals of time, into shorter sections by the entrance of the theme. So much for the polyphonic form; according to its formal structure, this part consists of twice 8 measures.



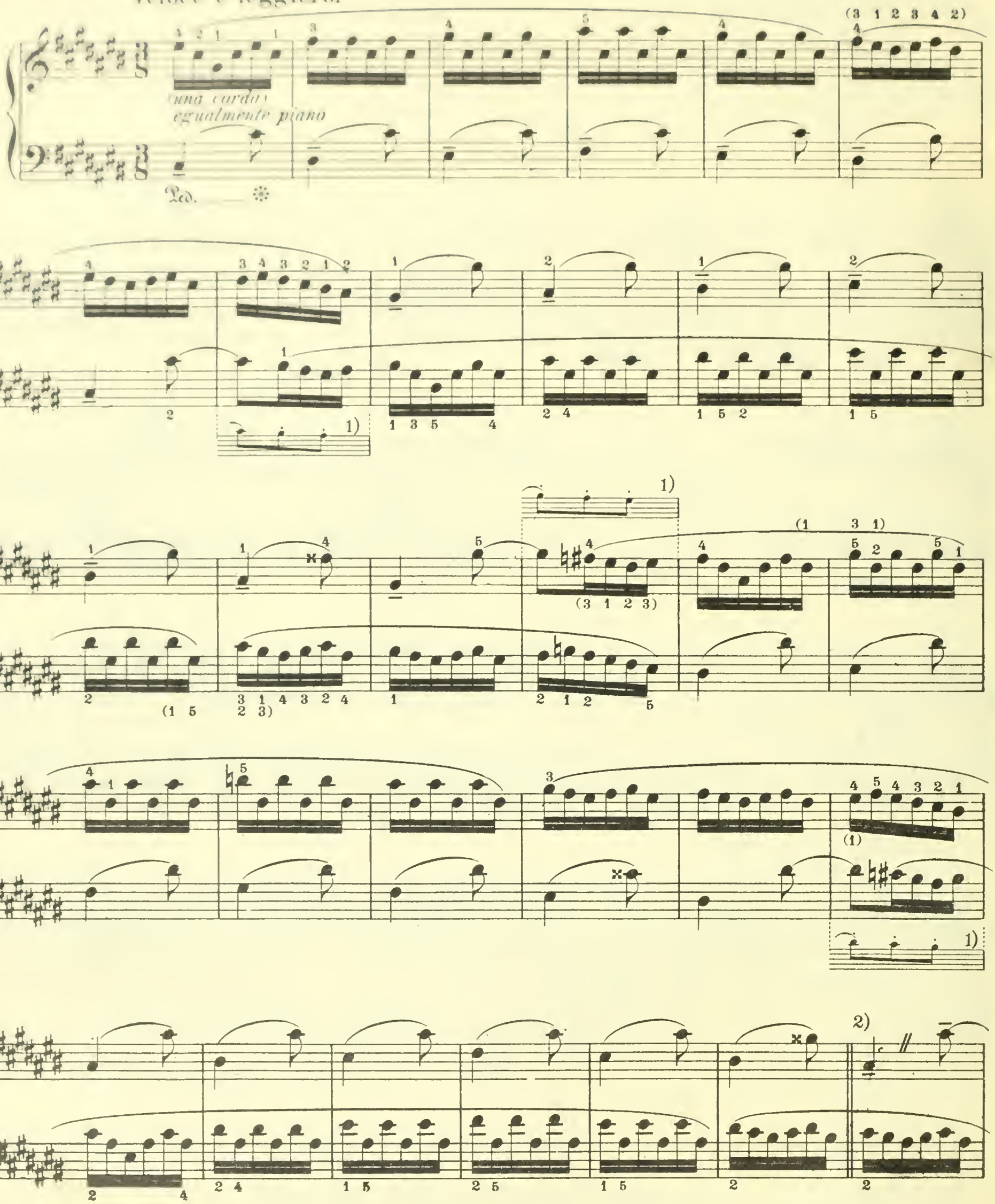
3) The two passages to which attention is called are not exactly easy to play correctly, — the counterpoint in a light staccato, the theme in due relief, the syncopation strictly observed. Practice slowly, in this way:



4) The added octaves in the bass were brought into vogue by Czerny. The Editor, however, agrees with Franz and Dresel in allowing them first to enter with the entrance of the theme. and also supports the opinion, that this addition cannot be considered a violation of Bach's style.

Prelude III.

Veloce e leggiero.



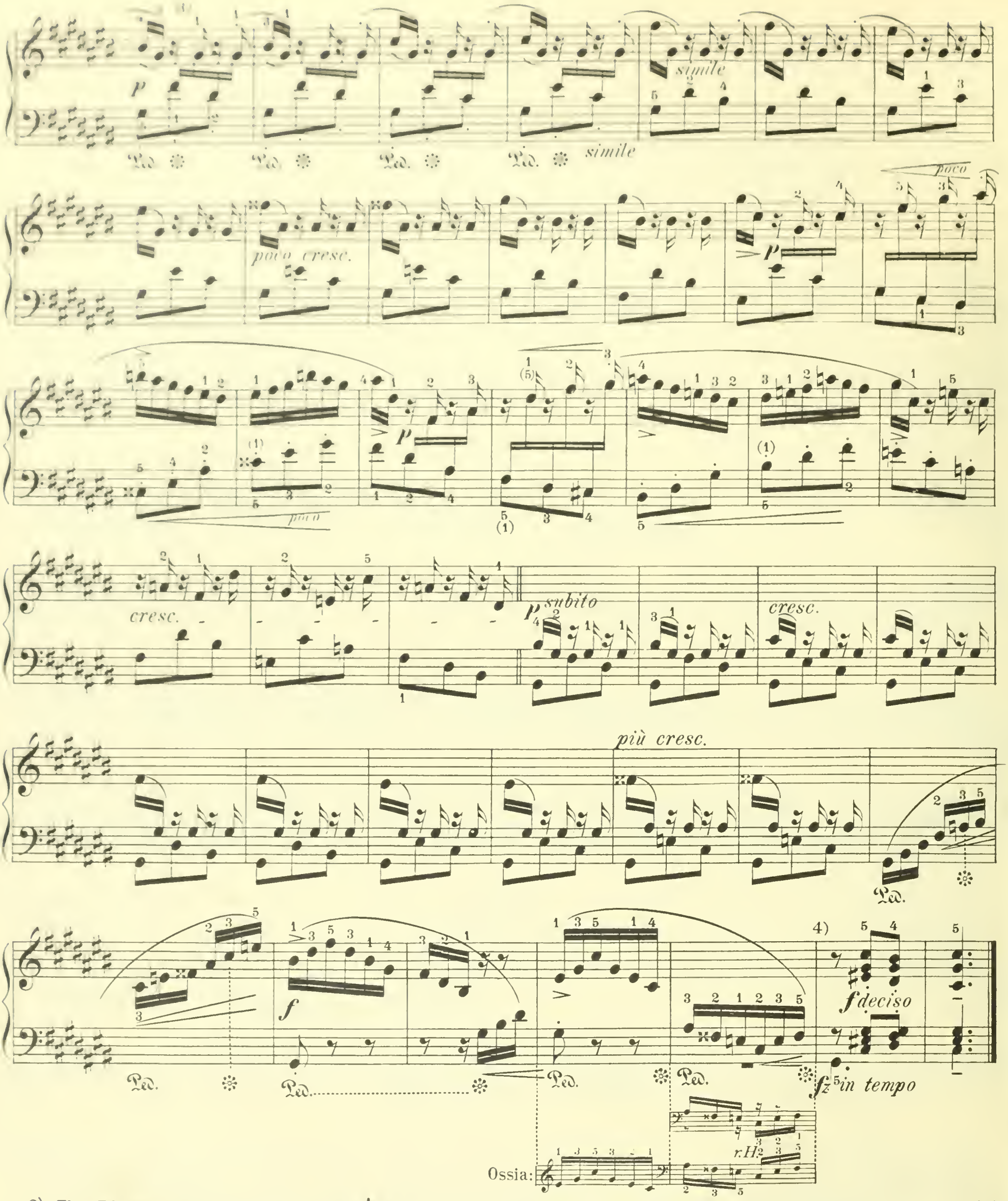
1) This reading is also authentic, and finds logical confirmation in the 2d measure of the 2d section:

2) is later consistently transformed into eighth-notes in the up-beat, thus:

più p

poco

1)



3) The Editor plays this after-struck $g^{1}\sharp$ with the clean thumb-stroke from the joint, keeping the wrist quiet but not rigid. The rhythm is marked and supported by the broken-chord figure in the left hand, which must be struck with precision.

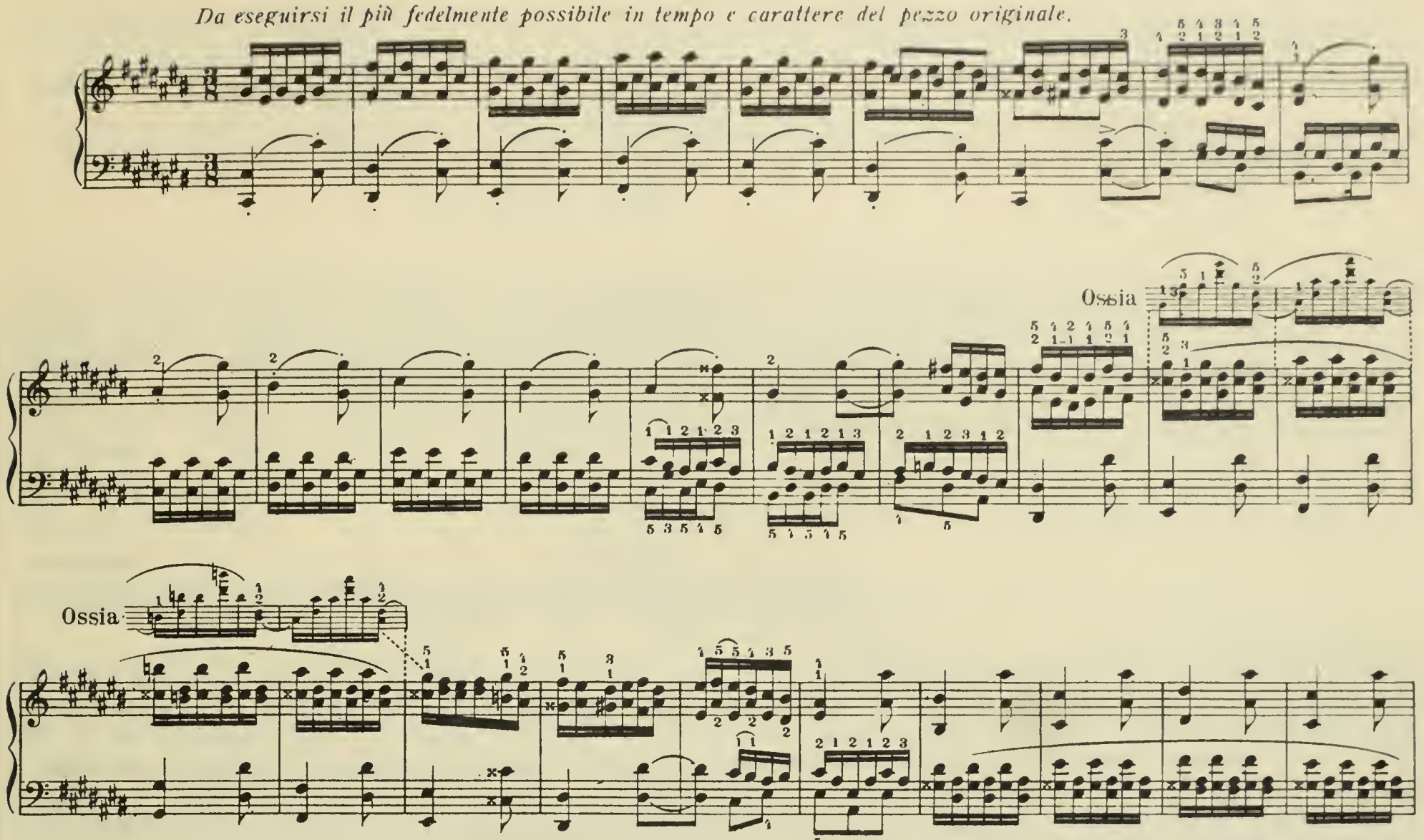
4) The 3 eighth-notes of this measure are commonly played in an undefinable species of time, according to which each of them has a time-value of approximately 3 sixteenth-notes. This mistake is inevitable when the sixteenth-note figures in the foregoing 6 measures are conceived as triplets – a weakness to which dilettantes and the like are prone to succumb. The cadence must be played strictly in time and with strong emphasis, sounding, as it were, like a sudden resolve.

Studie. Etude.

Technische Varianten zu Praeludium III.[1)]

Technical Variants of Prelude III.

Da eseguirsi il più fedelmente possibile in tempo e carattere del pezzo originale.



1) This study must not be taken up until the original, which requires what might be termed a "flying" execution, is fully mastered technically.
A further preliminary exercise is obtained by transposing the latter into *C*-major.

p subito

cresc.

più cresc.

Ossia

f legg.

fz

mf legg.

cresc.

Ossia

fz

fz

fz

f

Fuga III, a 3.

Allegro moderato.[1)]

At first smoothly and gracefully; then with a gradual intensification.

mp sempre distintamente il ritmo.

Other phrasings of the theme, e. g., *may be equally correct.*

mf

ten. *ten*

mf

2)

mezza voce

poco

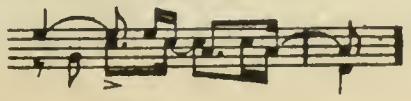
legg.

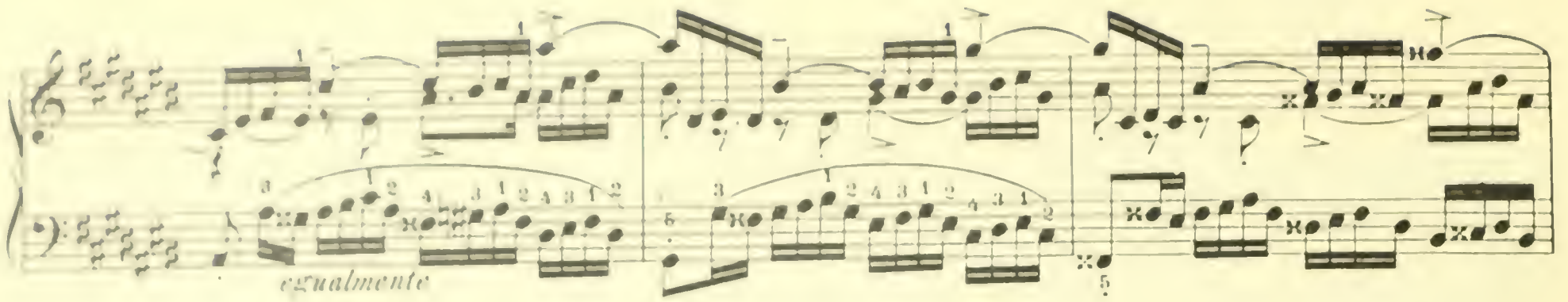
p

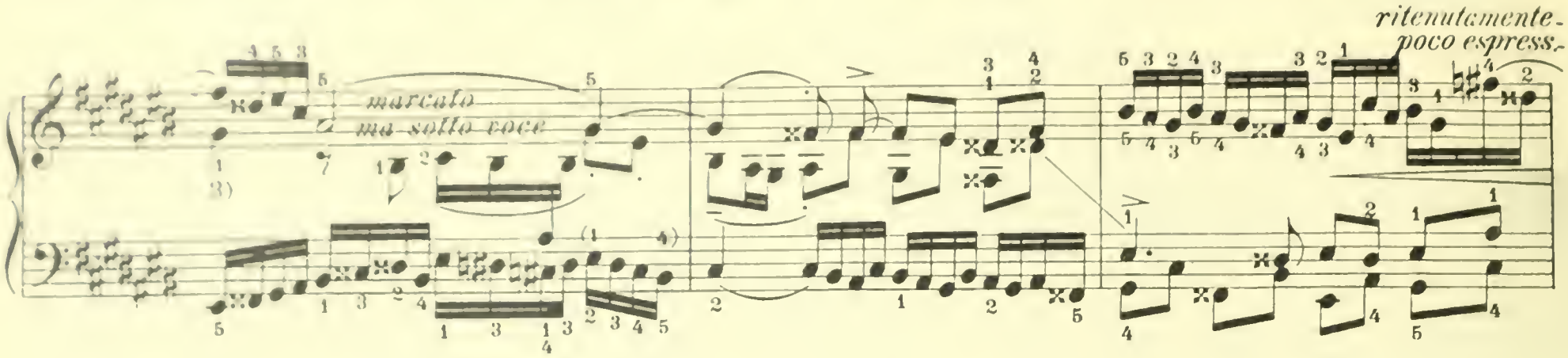
mp

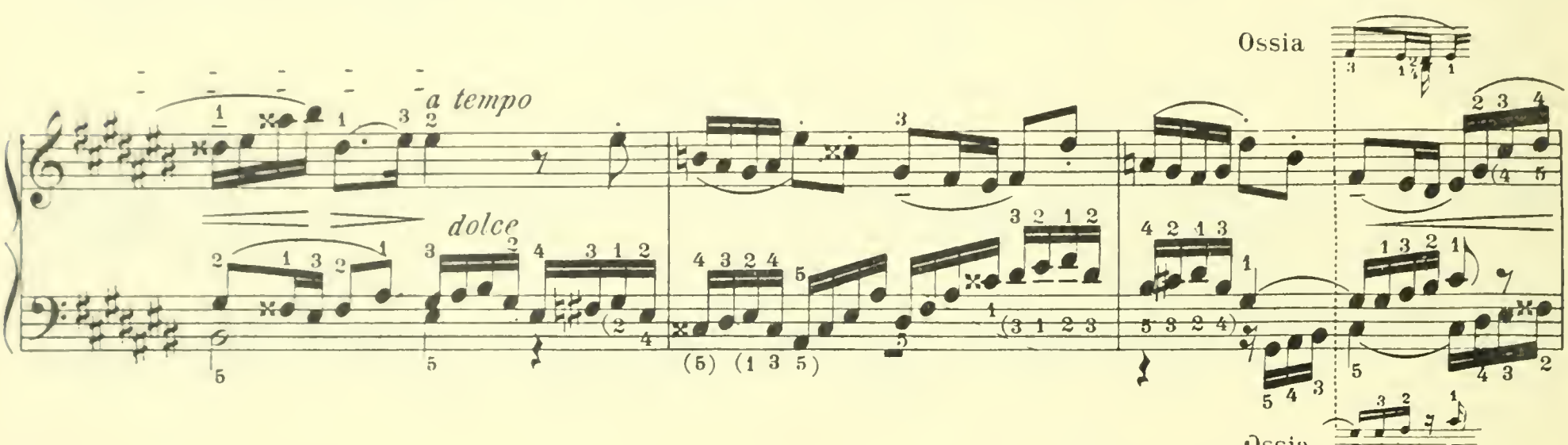
poco pronunciato

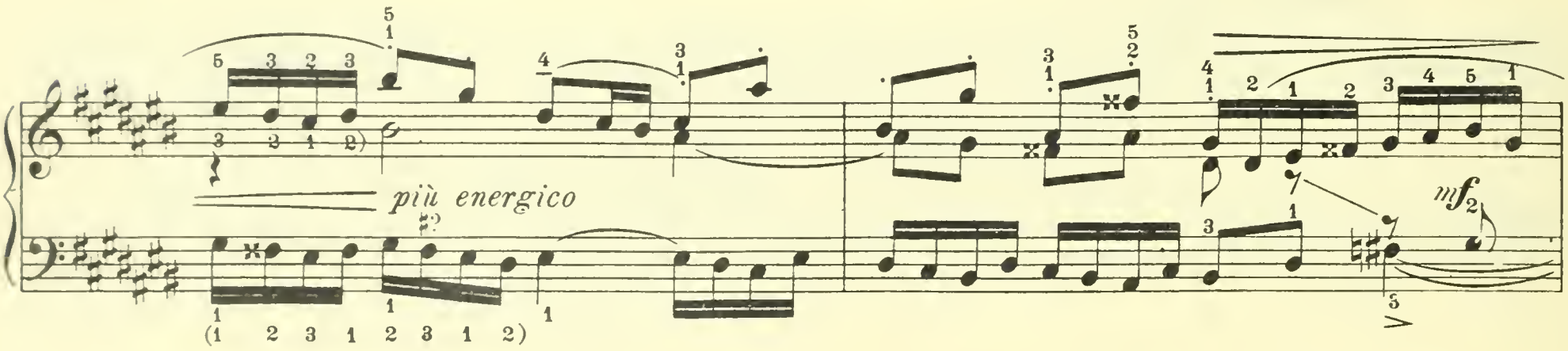
1) Riemann's proposed tempo-mark "Andantino piacevole" might easily lead to a certain inappropriate lassitude of movement and expression very prejudicial to this fugue in which rhythmical culminating-points and strongly marked phrasing are indispensable.

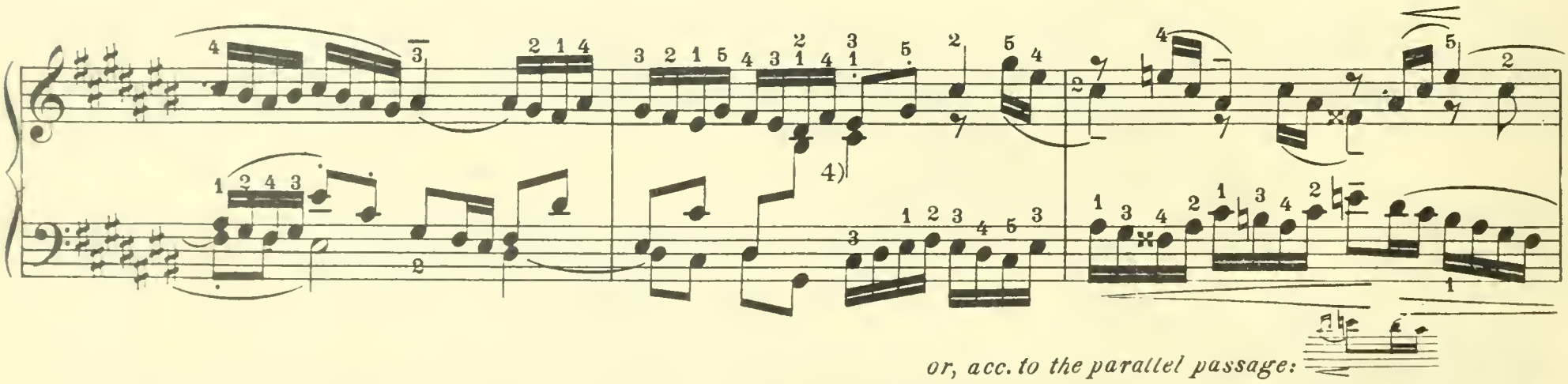
2) Literal execution  the next measure in same way.





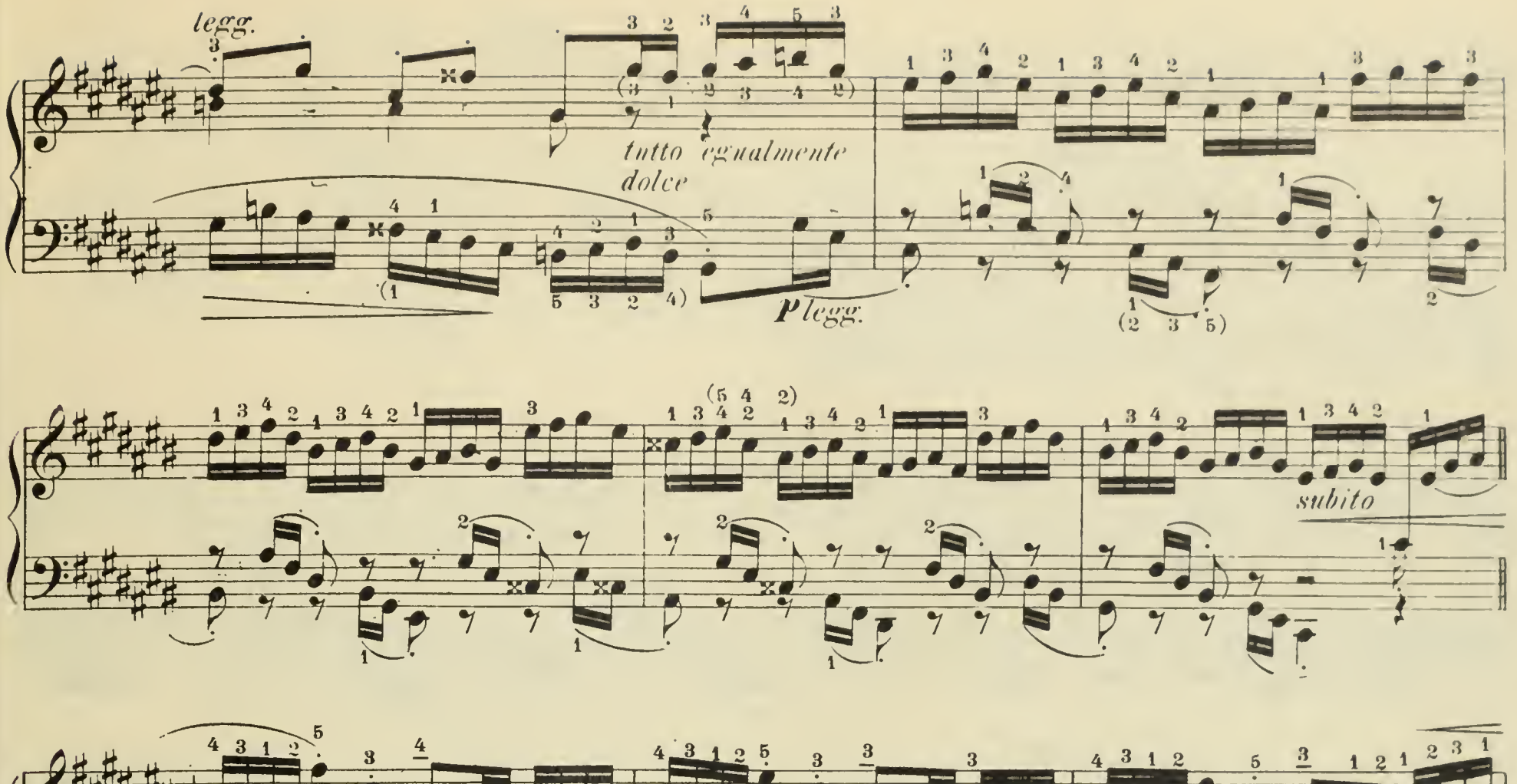


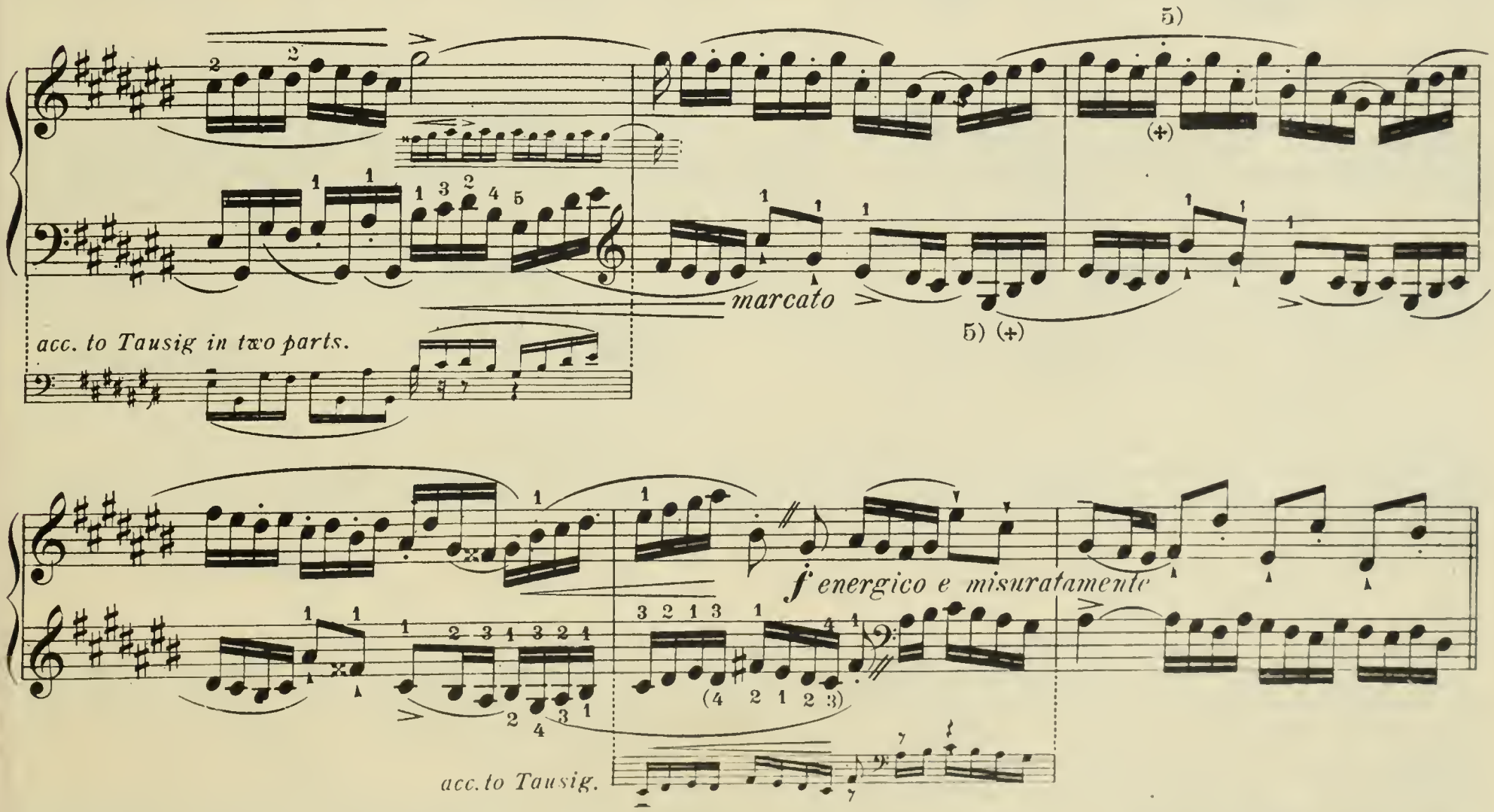




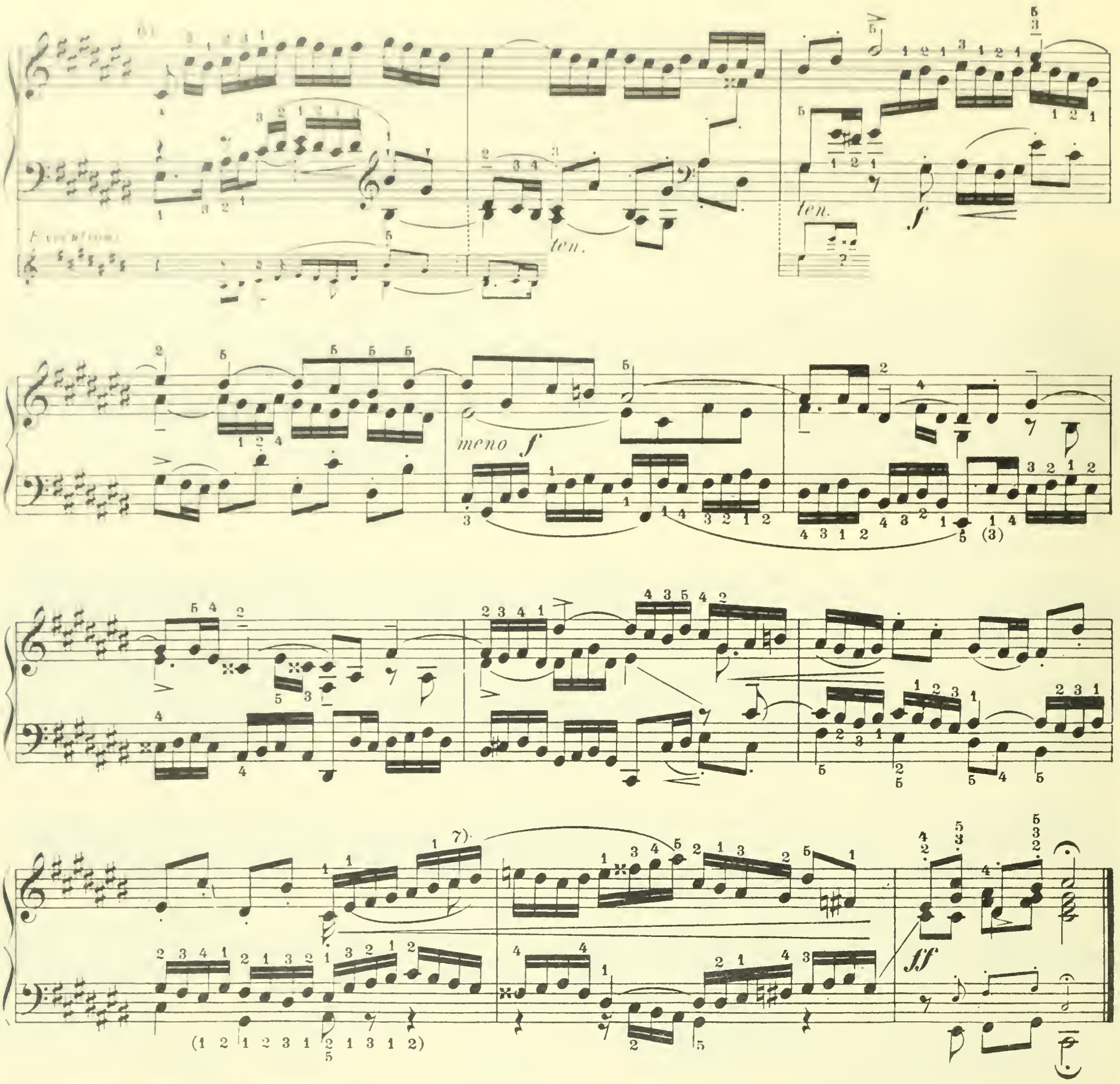
3) Through 3½ measures the key is equivalent (on the piano) to *F*-minor. This idea will facilitate playing them by heart.

4) Here the downward leap of a seventh in the theme is inverted to the upward step of a second.





5) The authentic readings are $b\sharp$ in the left hand and, in the next measure, $g^2\sharp$ in the right; not and the ordinary and incorrect readings.



6) With the last 1½ measures the 2d section ends, they, at the same time. forming the commencement of the 3d section (//). Combinations of this sort are not uncommon in polyphonic forms (compare, for instance, No. 11 of Bach's Inventions in the Editor's edition, and also the middle movement of Beethoven's Sonata, Op. 109, in Bülow's edition.)

The subdivisions above proposed, indicating the natural boundaries within the development, will be found to have the satisfactory proportion of 9:19:9 measures; it is evident, that the middle section is about twice as long as either of the others.

In the Editor's judgment, the third principal division now following is to be regarded simply as an epilogue, wherein all that has been said before is repeated in concentrated form, though the true contrapuntal development comes to a standstill. Henceforward, the principal key is, on the whole, adhered to; the brief transient modulations merely serve to establish its domination more and more, whereby the entire conclusion attains to the very height of affirmative energy.

7) Here the theme appears as if interwoven in the figuration of the highest part; modulation from the dominant key to that of the tonic. It is as if the Soprano answered itself in the key of the higher fifth, anticipating any further reply by returning at the same time to the principal key and reaching a definitive close.

These two last measures in the Soprano might be skeletonized as follows:

Prelude IV.

Andante serioso, non troppo sostenuto ed espressivo.

mezza voce

dolce

sempre sostenuto

poco cresc.

dolce

poco marcato

poco

espress.
poco pesante

slentando
(ma poco)

dolce

dim.

a tempo

p

semplice

poco cresc

dim.

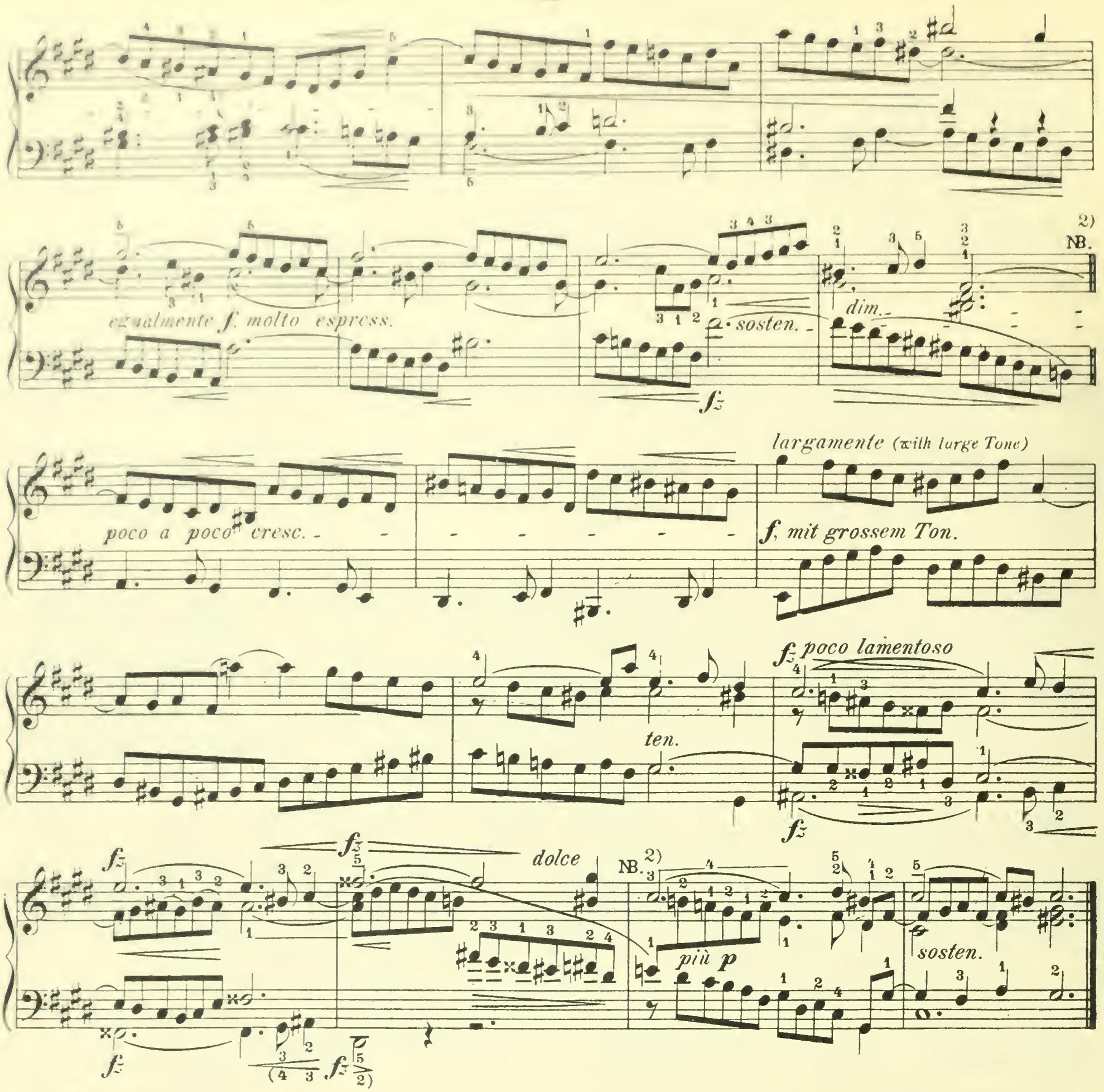
più cresc.

cresc.

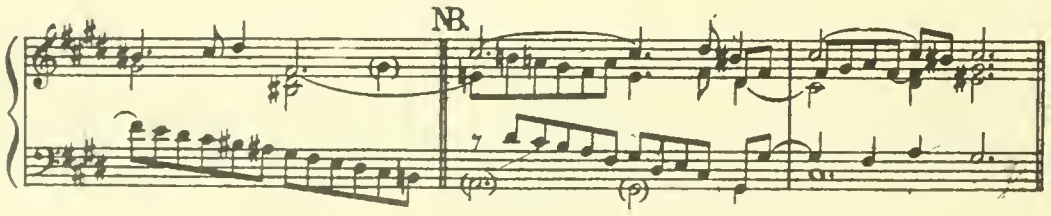
meno f

poco
cresc.

1) The time is to be imagined as having two beats to the measure (𝅗𝅥.×2) to prevent a possible dragging of the tempo.



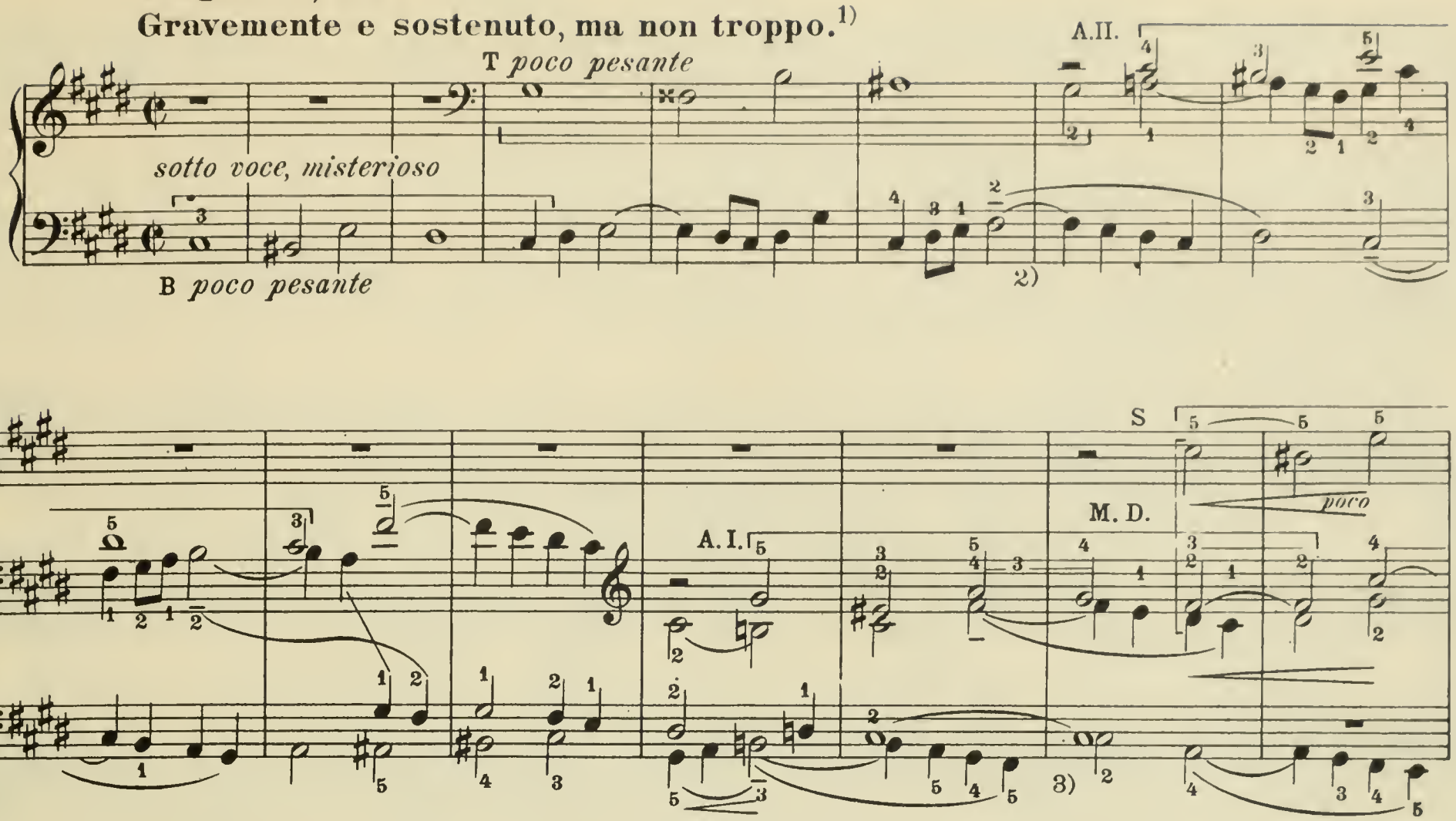
2) The measures between the two NB's are, formally speaking, only a melodic prolongation of the cadence,— an interpolation somewhat in "recitative-style," forming in any event a highly effective deferment, and thus an enhancement, of the final strain. The movement as originally conceived, supposing this "parenthesis" omitted, may be reconstructed as below, plainly showing the internal connection of the measures immediately preceding and following the 1st and 2d NB. respectively:



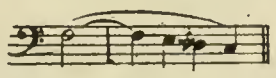
NB. Through the chaste melancholy of these tones there sounds a note of suppressed pain, bursting forth only at rare intervals,— a Passion-like strain for whose expression a truly devotional mood, and an earnest conception of the full depth and grandeur of Bach's style, can alone suffice. Ingeniously devised nuances will not avail; even mature artistic powers cannot dispense with what is termed, in common parlance, "mood," "inspiration". It follows, that the marks of expression and shading, which occur throughout the piece are meant, and can serve, merely as suggestions and not as absolute directions.

Fuga IV, a 5.

Gravemente e sostenuto, ma non troppo.[1]



1) The eighth-notes of the counter-subject should roll on in a tranquil, stately movement. to which the general tempo must conform.

2) The counter-subject  plays, in the first section of the exposition, an important (almost obbligato) rôle, which is to be borne in mind in the execution.

3) Wherever a moving part touches, in its course, a tied note in another, so that they sound in unison. the note in question is to be struck again, out of regard for the moving part.

4) We willingly assent to Riemann's view, that the next 13 ½ measures may be considered as a second exposition, albeit one incomplete in fact and effect on account of the omission of the soprano and of the 1st alto. In place of these, however, the 2d alto in this supplementary exposition brings out the theme twice; this 2d alto — not the 1st, as Riemann asserts — is to be regarded as the final exponent of the theme.

By the partial notation of the theme on three staves, the Editor hopes to facilitate a comprehension of the contrapuntal scheme.

M. S.

A II.

T

M. S. B.

M. D.

M. D.

A II.

3)

Counter-subject I.

5)

sempre mezza voce

T

A. II.

Episode

A. I.

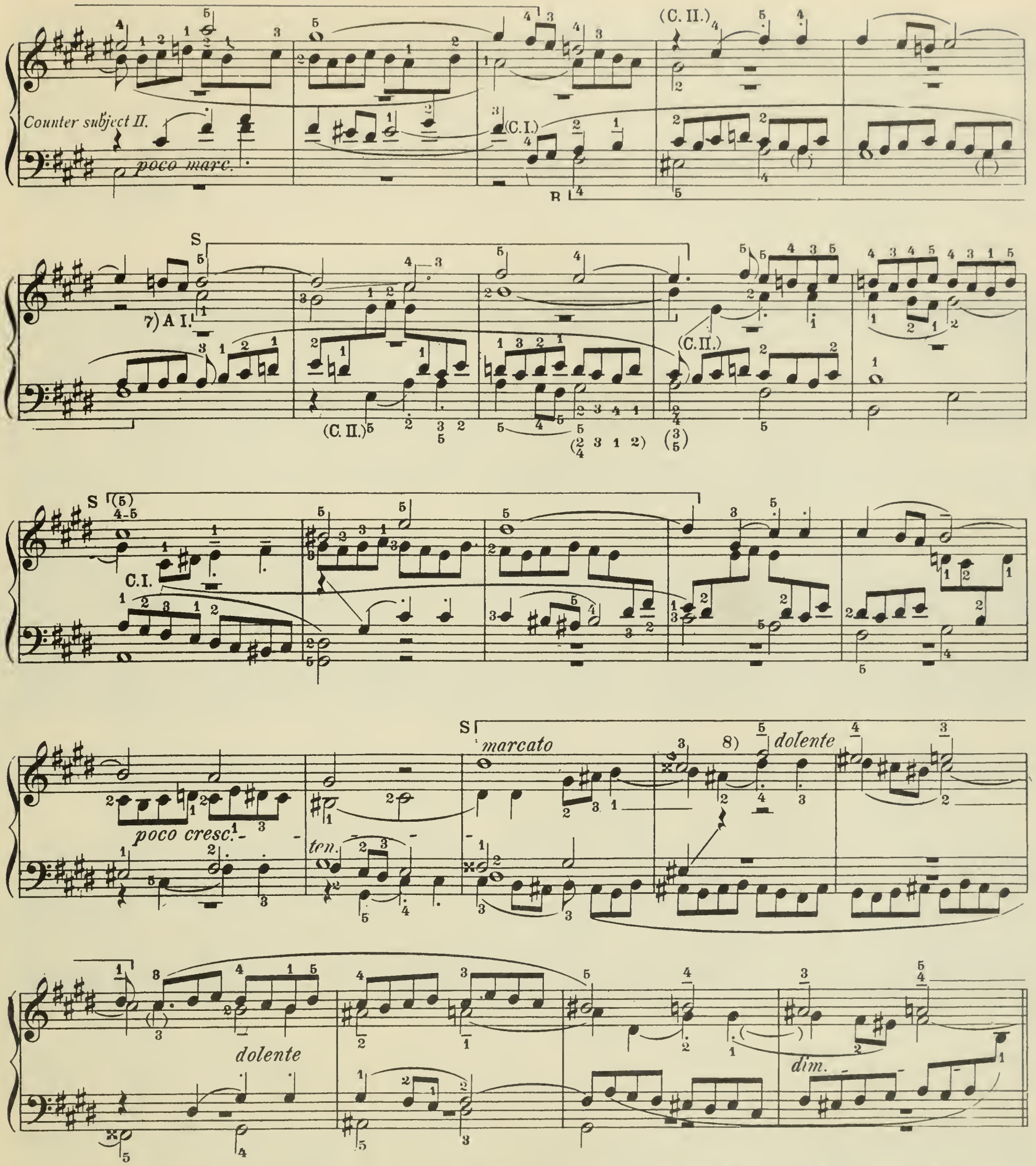
ten.

(C. I.)

(C. I.)2

S

5) The 3 quarter-notes in the auftakt (up-beat) of the 1st counter-subject are variously modified in the course of the development; the chief variations are etc.

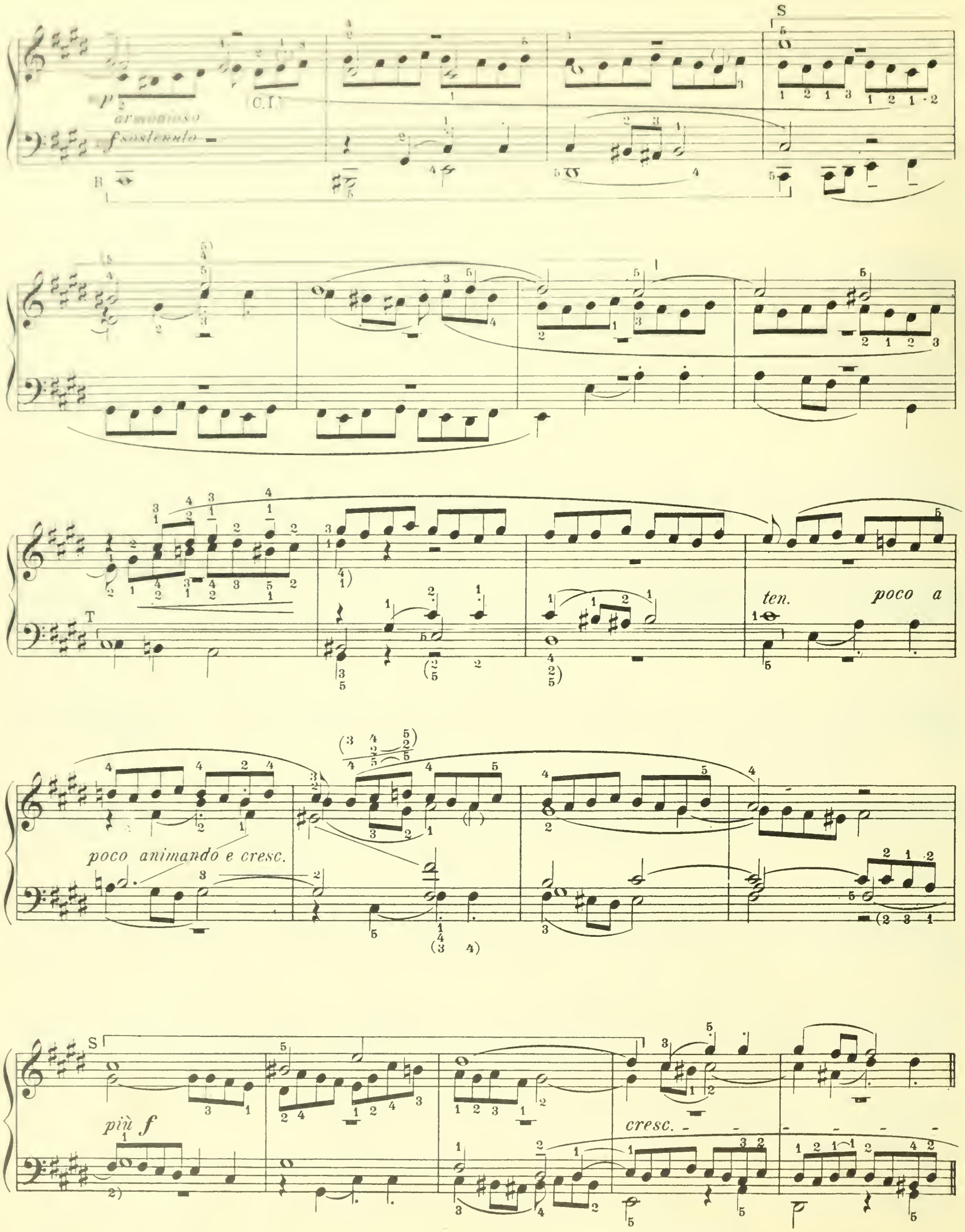


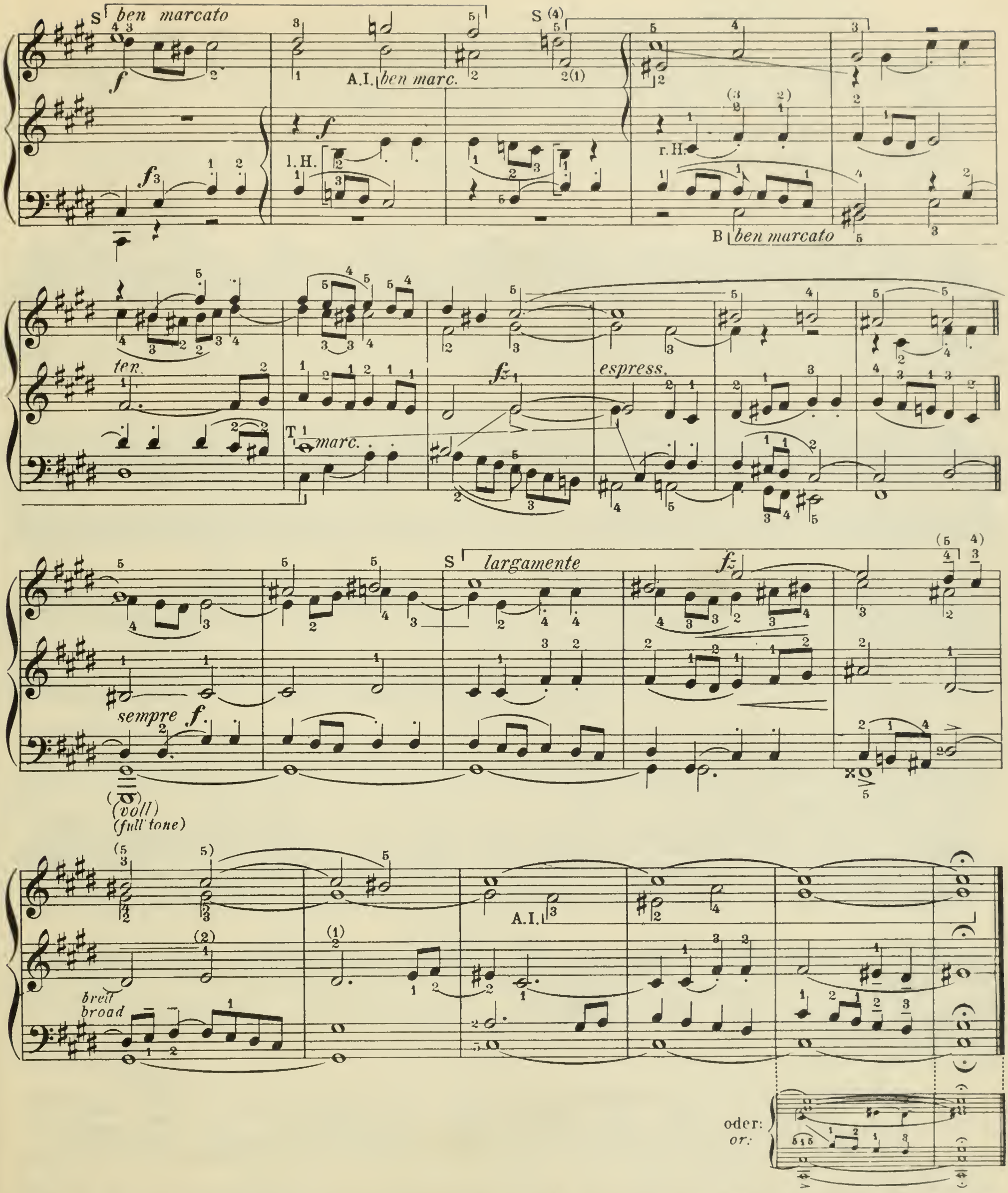
6) From this point up to the Coda, the 1st counter-subject plays an entirely obbligato rôle; i. e., it becomes the persistent and constant companion of the principal theme.

Likewise obbligato up to the very end. Do not make the two staccato quarter-notes too short.

7) Follow out the beautiful leading of the 1st alto, which takes up successively the principal theme, and the 2d and 1st contra-subject. Also follow the bass at beginning of 3d section: here the succession is different.

8) The chromatic imitation between soprano and 1st alto, commencing here and continuing to the end of the second section, should be brought out prominently.

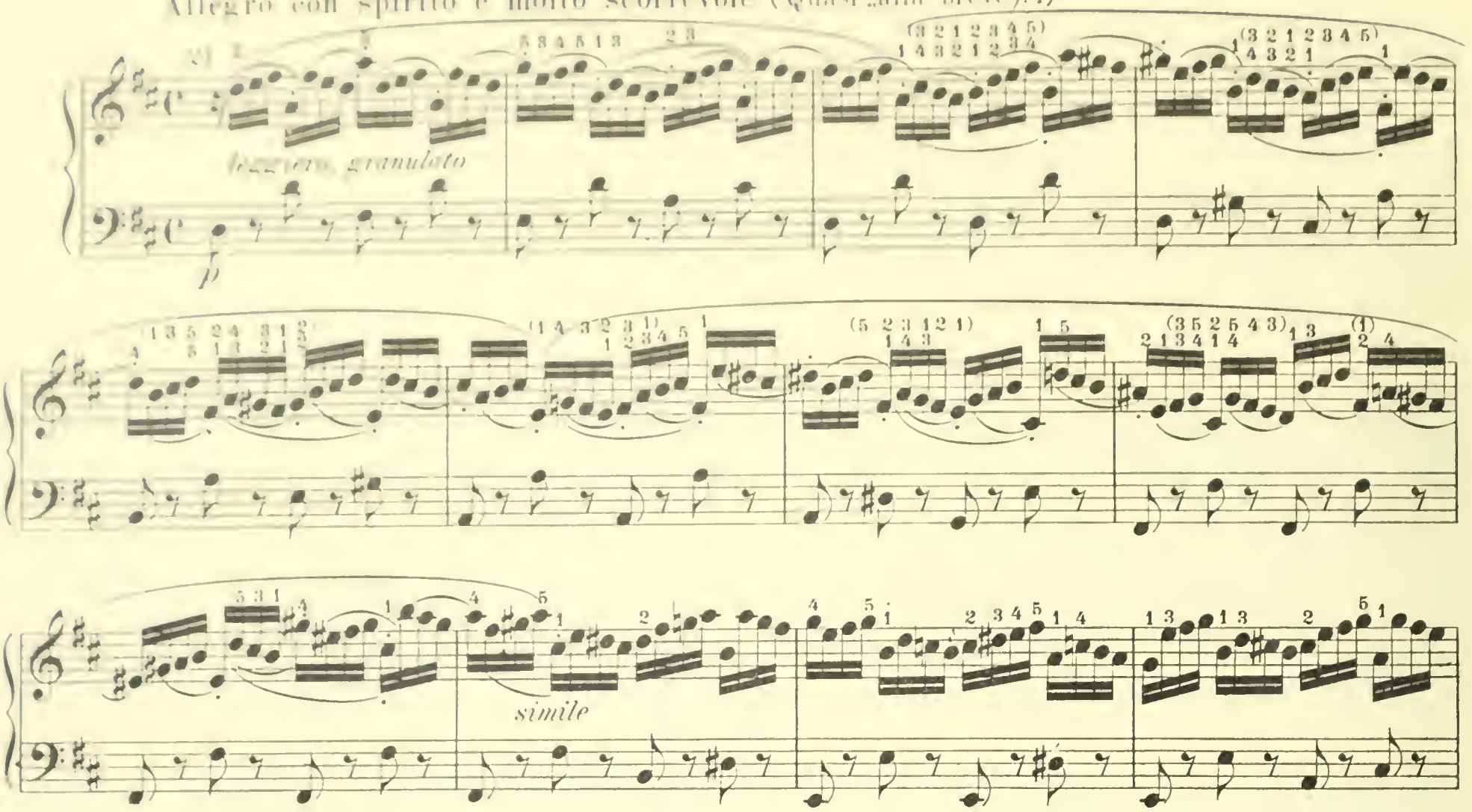

S
p
armonioso
f sostenuto
(C.I.)
B
T
ten.
poco a
poco animando e cresc.
S
più f
cresc.



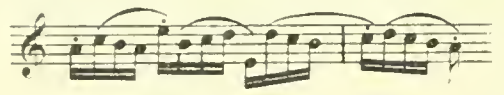
NB. In this fugue we seem to be borne upward, out of the crypt of a mighty cathedral, through the broad nave and onward to the extreme height of the vaulted dome. Midway in our flight, the unadorned gloom of the beginning is supplanted by cheerful ornamentation; mounting to the close, the structure grows in austere sublimity; yet the presence of the unifying idea is felt everywhere,— the single fundamental motive leaves its impress on every part.

Prelude V.

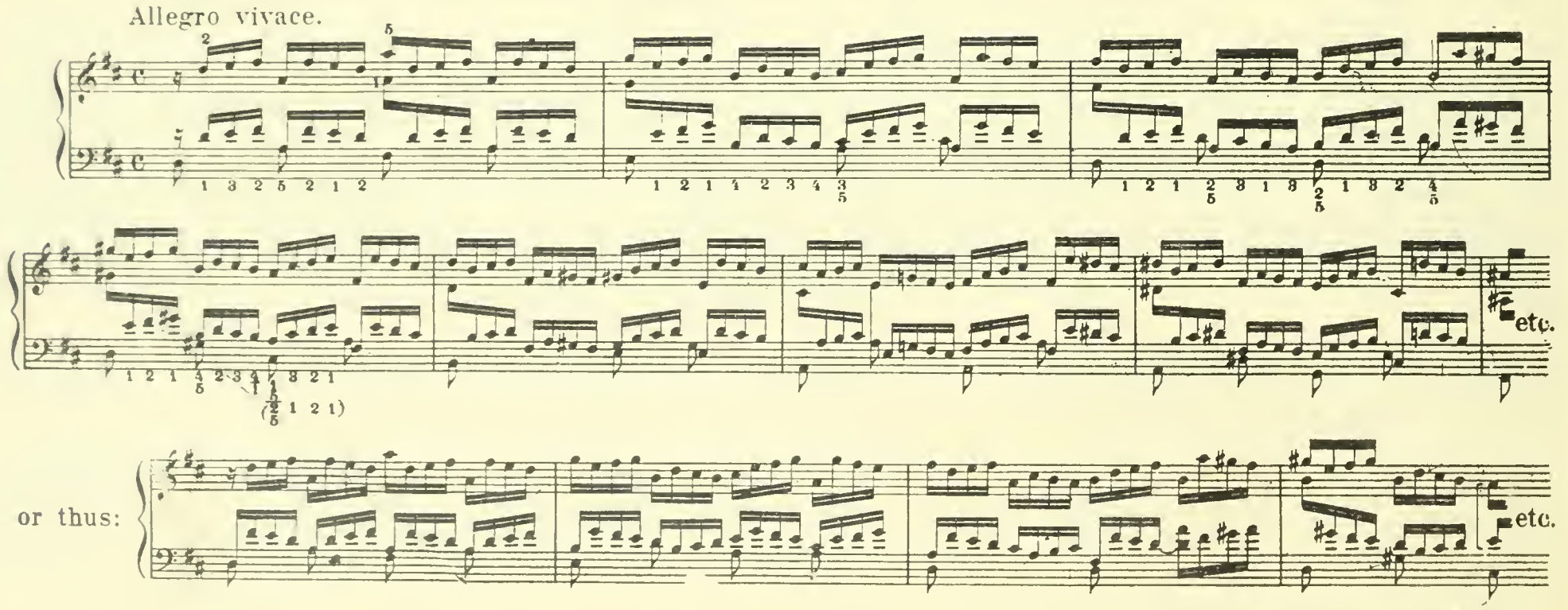
Allegro con spirito e molto scorrevole (Quasi „alla breve“).1)



1) The rising and falling of the figuration (in the first section) should be accompanied by a corresponding swell and subsidence in the dynamic shading-nuances, which, being felt rather than audibly expressed, are too ethereal for expression by written signs.

2) In view of the intimate relations between this figural motive and that of the well-known *A*-minor fugue (publ. separately) by the same master  the latter – a five-finger exercise par excellence – should be taken up together with this prelude. The left hand taking its full share in the execution of the figure, the following transcription of the prelude, for both hands, will offer few difficulties after the fugue-study is completely mastered.

Allegro vivace.



To the "positive" of this perpetuum mobile Chopin's Etude Op. 25, No. 2, und the Finale to his *Bb*-minor Sonata, furnish the comparative and superlative. Of course, this comparison refers chiefly to the technical form. less to the musical content. of these pieces, so different in many respects. But all three are alike in happiness of conception and unity of mood.

ossia:

ossia:

dim.

pp

poco a poco cresc.

sempre più cresc.

ten.

ten.

f

poco slentando

Adagio.

fz *fz* *ff*

Execution, without changing the tempo (sempre allegro)

f

veloce e forte

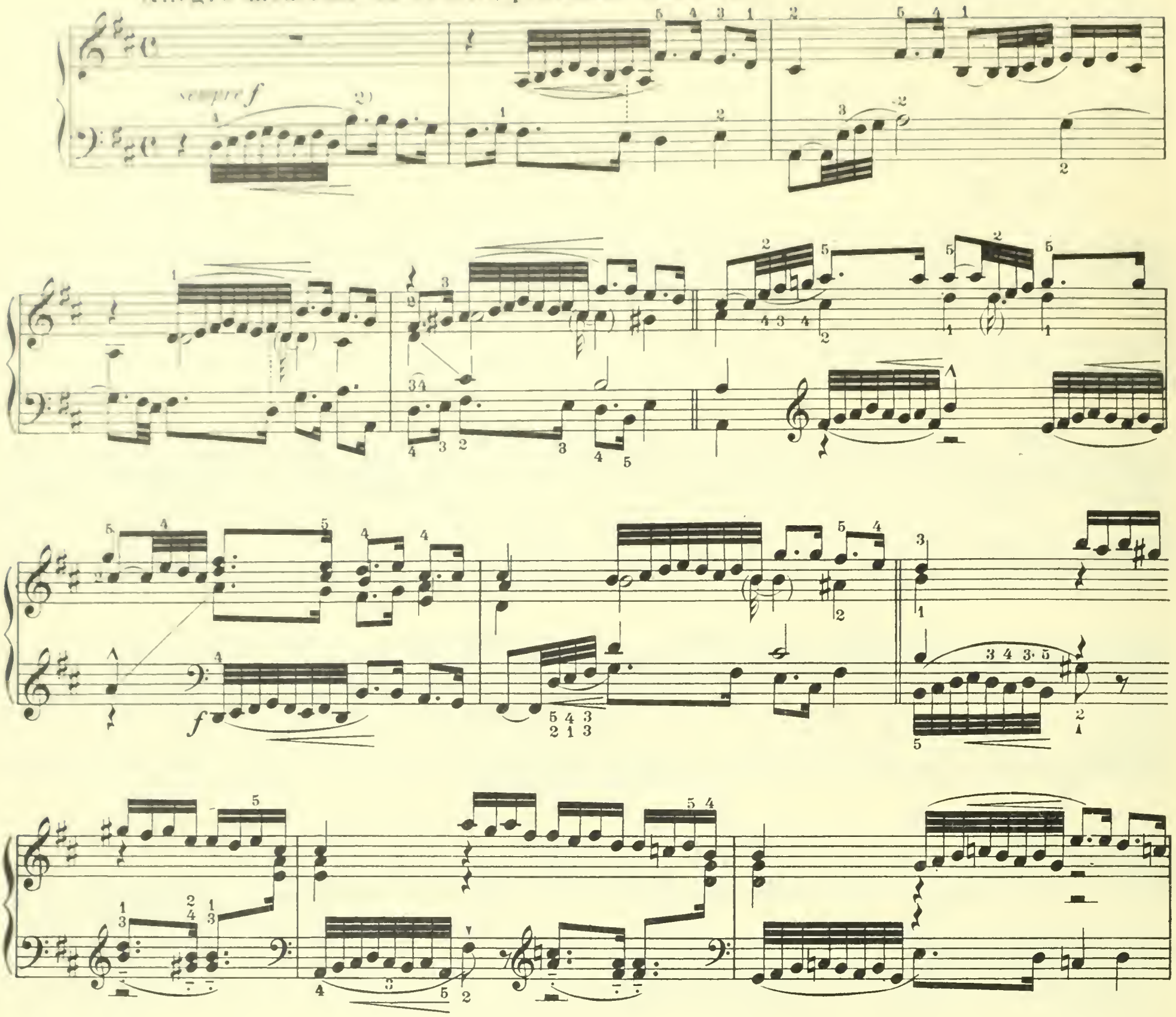
l. H.

short and sharp *together*

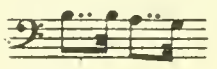
sfz *sf*

Fuga V. a 4.

Allegro moderato ed eroico, piuttosto Andante.[1]

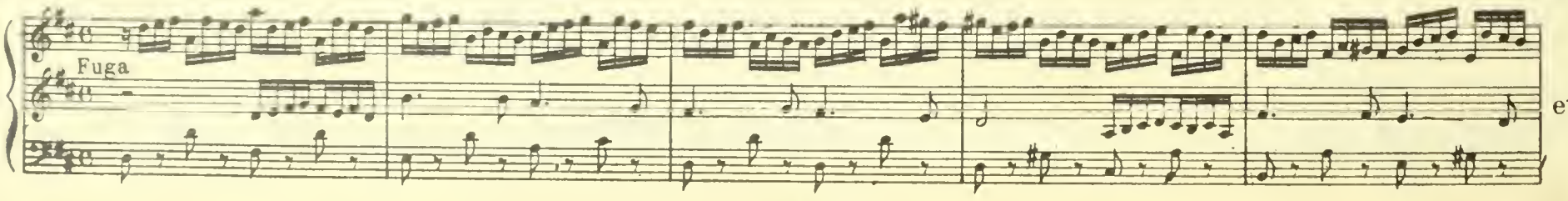


1) The tempo may be approximately determined by stating, that the 32d notes of the Fugue are about equal to the sixteenth-notes of the Prelude.

2) Take care not to play the dotted note too long, or the sixteenth-note too short — mistakes to which teachers' ears have long since grown accustomed; not this way  but so When accompanied by the figure in 32d notes, the proper execution is sufficiently obvious.

NB. Thanks to its rhythmico-plastic forcefulness and the exceeding simplicity of its contrapuntal construction (note, for instance, the carelessness with which the four-part structure is held together in the 3d section), this fugue divides the honors of popularity with its rival, the fugue in *C*-minor. However, it is none the less a characteristic piece of the first rank, and finds most effective expression in this fugal form.

Besides this, the thematic relations between Prelude and Fugue are closer than may generally be assumed; their common harmonic basis would render it possible to superimpose the one piece on the other, (of course, with some modifications). E. g.



f

ff

in tempo

ten.

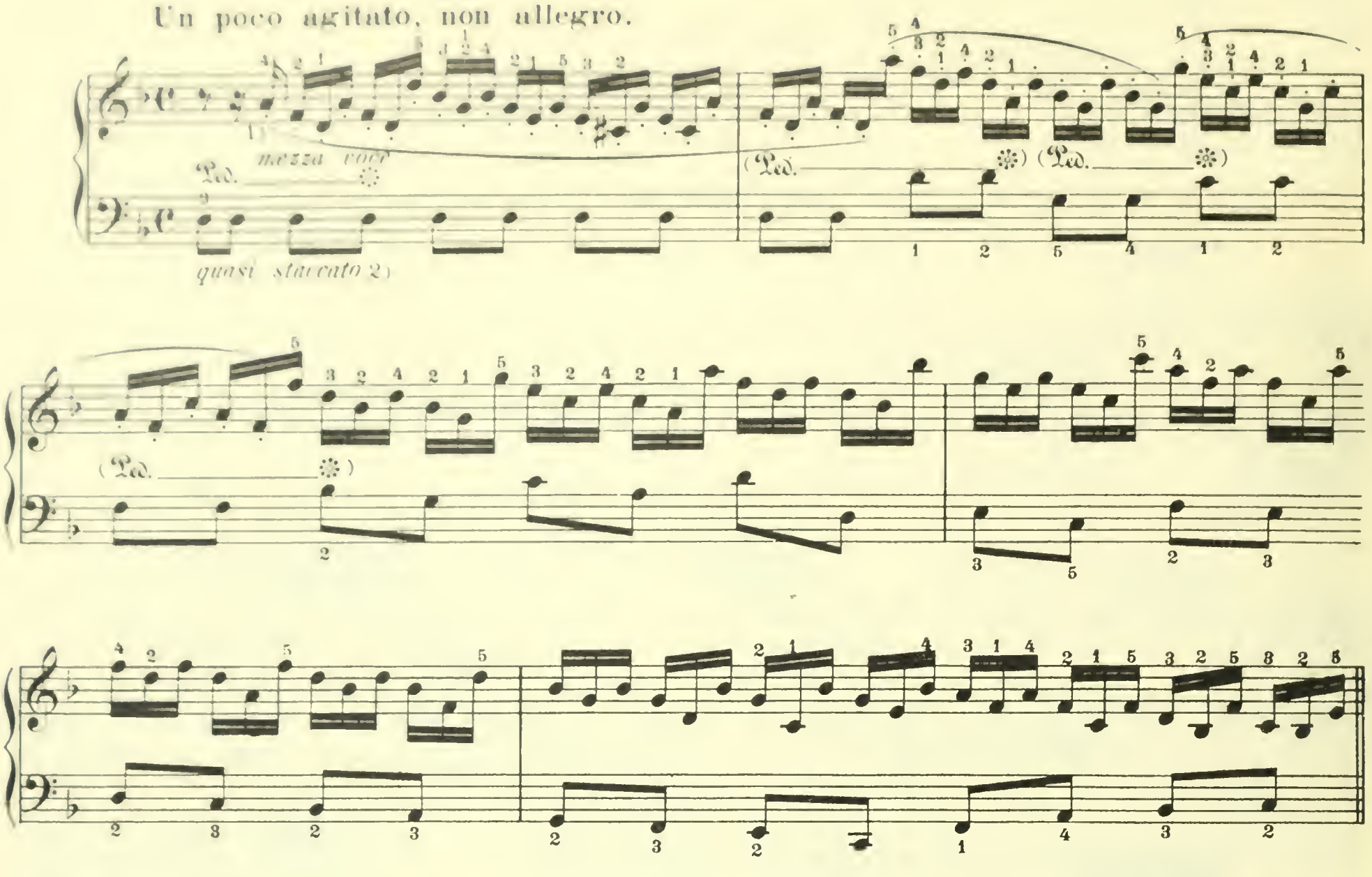
ff

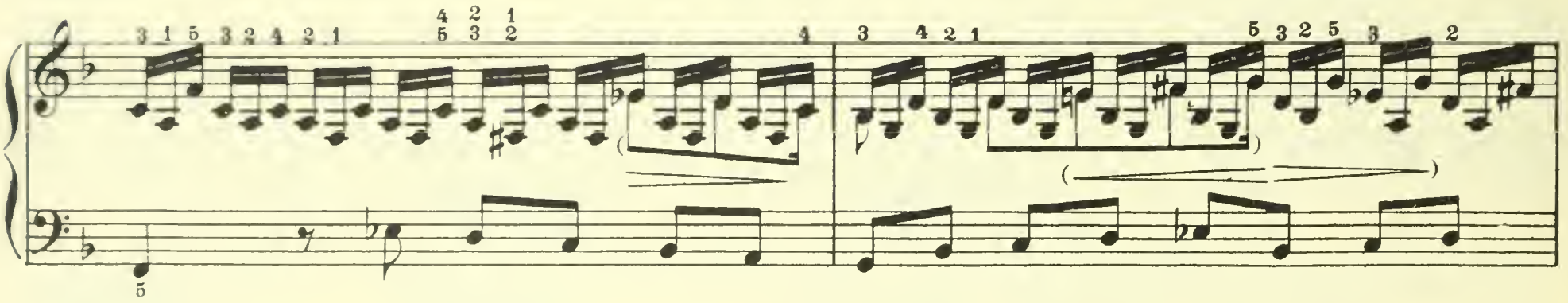
ten.

sempre in tempo

Prelude VI.

Un poco agitato, non allegro.

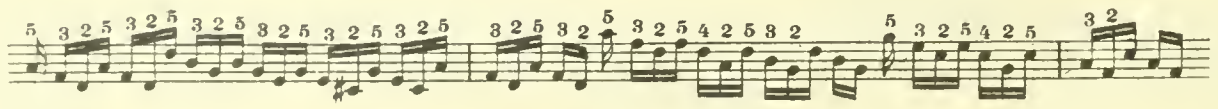




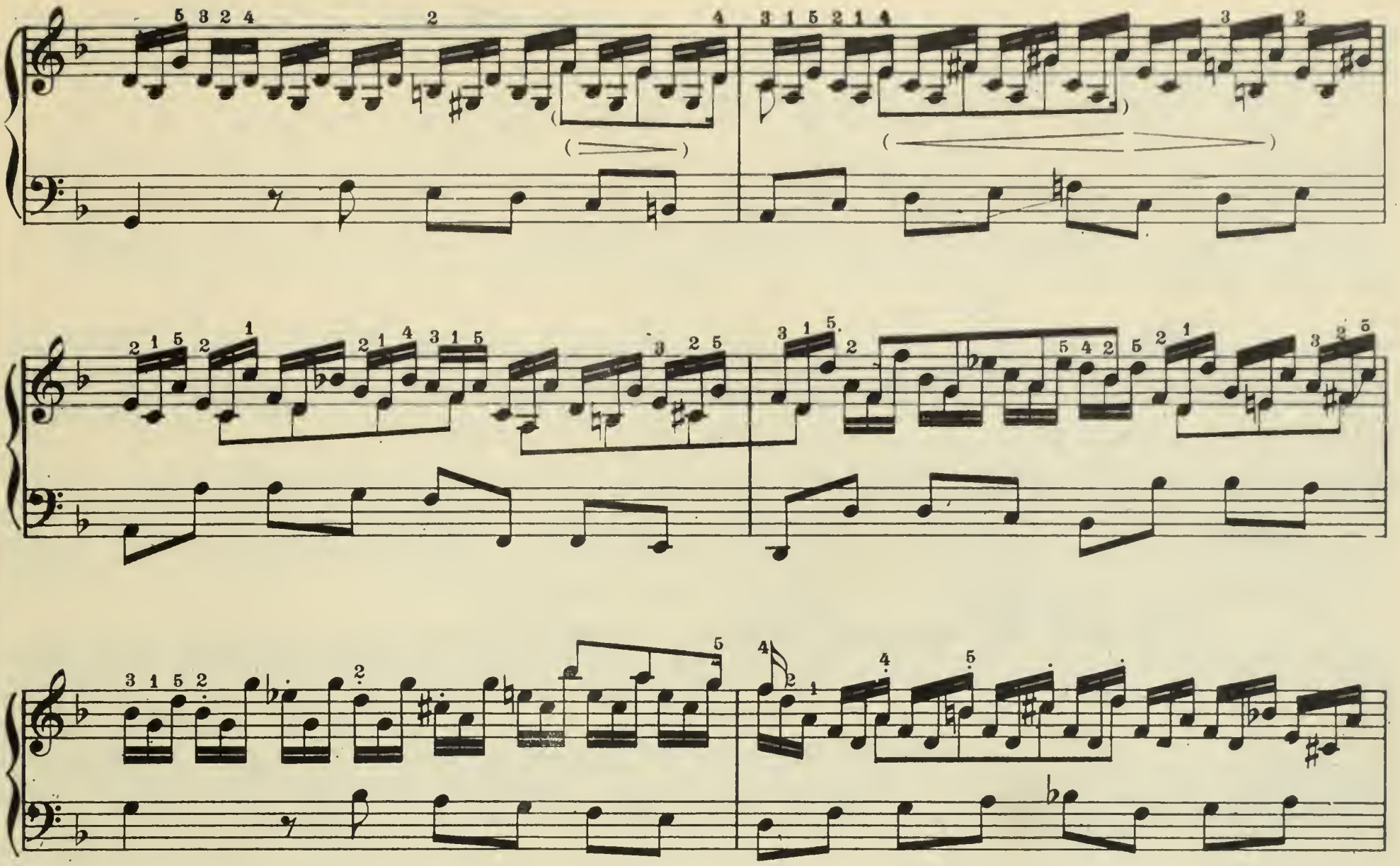
1) (The directions under Nº 1. Prelude V, are also to be observed here.)

2) That is, to be struck somewhat shorter than the treble notes, but not with a dry tone.

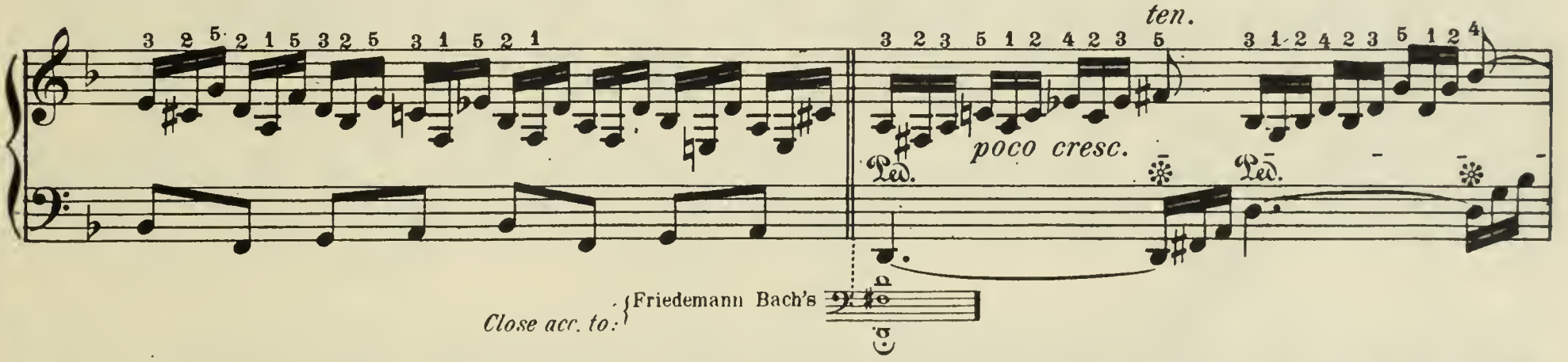
NB. This Prelude is to be played *non legato* throughout. In this style of touch the fingers strike the keys elastically without aid from the wrist, and the finger which is down springs back from the key before the next finger falls. This style of touch differs, however, from the true *staccato* in that the tones, although separated one from the other, should have as s o f t and s u s t a i n e d a sound as the nature of the case permits.

A suitable preparatory study to the foregoing is Nº 10 of the two-part I n v e n t i o n s by Bach (in the Editor's edition); a useful a f t e r - s t u d y is furnished by the Prelude itself, played through several times w i t h o u t u s i n g t h e t h u m b:  etc.

At this stage, the Editor considers it proper to call attention to the importance of the *non legato* touch, as the style in closest sympathy with the n a t u r e o f t h e p i a n o f o r t e. In it is to be sought, for example, the secret of the "pearly" touch, which is based on the same preconditions of separatedness, softness, and evenness. The *legato* touch favored by the earlier school is, in point of fact, non-attainable on the pianoforte, even if in isolated instances an effect be produced which is illusively like a true legato.

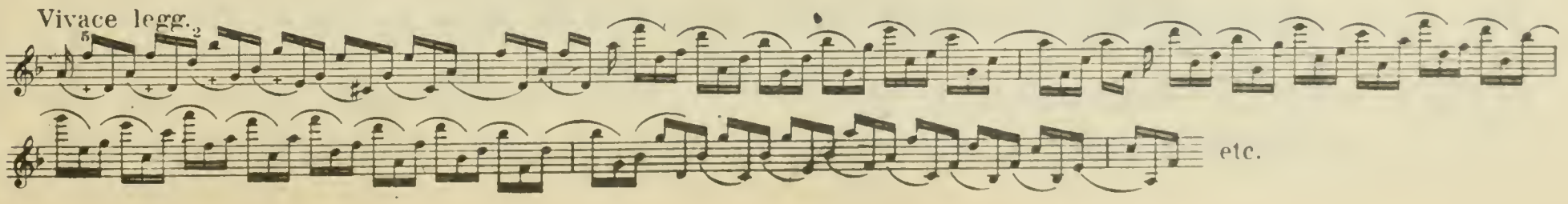


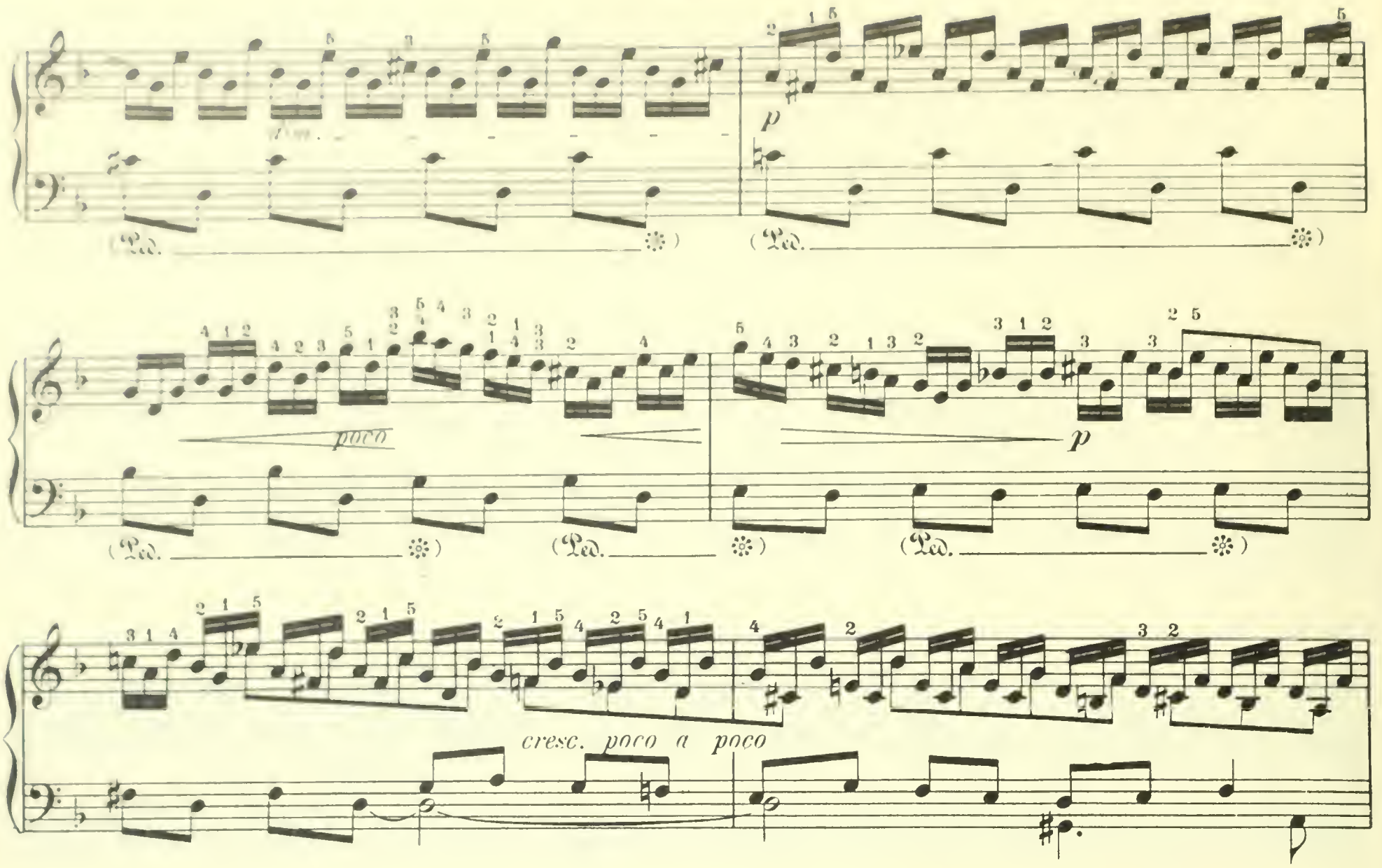
ten.

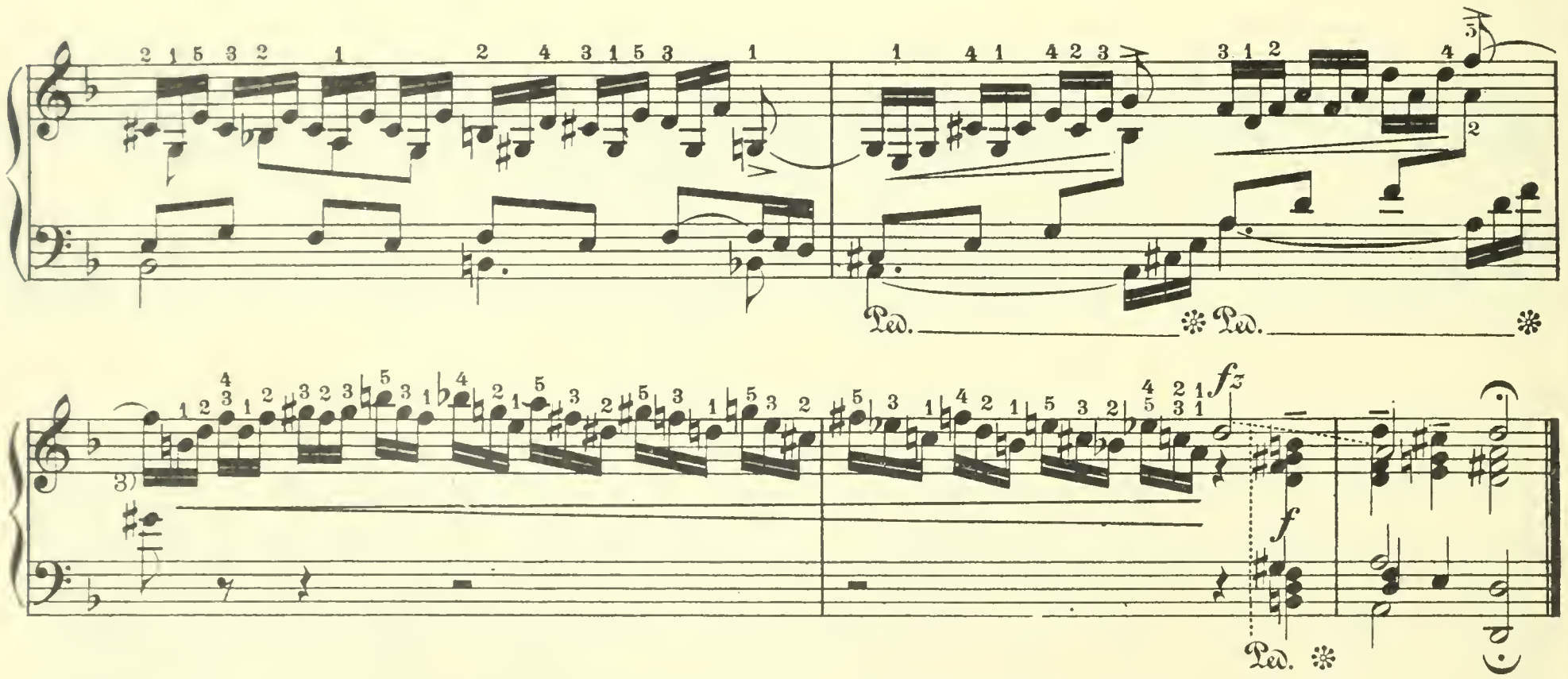


The chase after an ideal legato is a relic of that period in which Spohr's violin-method and the Italian art of song held despotic sway over the style of execution. There obtained (and still obtains) among musicians the erroneous notion, that instrumental technic ought to be modelled after the rules of singing, and that it the more nearly approaches perfection, the more closely it copies this model so arbitrarily set up for imitation. But the conditions — the taking breath, the necessary joining or dividing of syllables, words, and sentences, the difference in the registers — on which the art of singing is based, lose greatly in importance even when applied to the violin, and are not in the least binding for the pianoforte. Other laws, however, produce other — c h a r a c t e r i s t i c — effects. These latter, therefore, are to be cherished and developed by preference, in order that the native character of the instrument may make itself duly felt. In proof of the staccato nature of the pianoforte, we instance the enormous development which has come about, within a few decades, in wrist-technics and octave-playing, to receive detailed mention under Fugue X.

By regularly transposing the first note of each triplet into its higher octave, this prelude is transformed into a modern Étude for broken chords in open harmony. In this form it may (and should) serve as a preparation for the similar larger Études by Chopin and Henselt

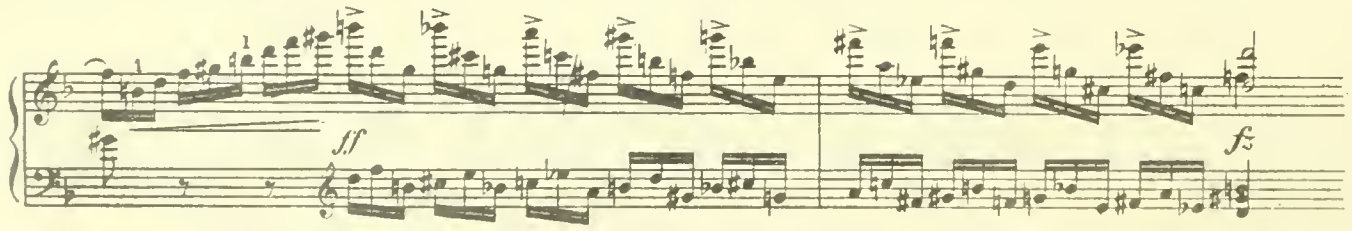






3) This cadence sounds indisputably like a presage of the chromatic runs so characteristic of Liszt's music; even the flower of modern chromatics is rooted in the tone-weft of Bach, as might be proved by numerous examples. This again confirms the remarks in the Introduction.

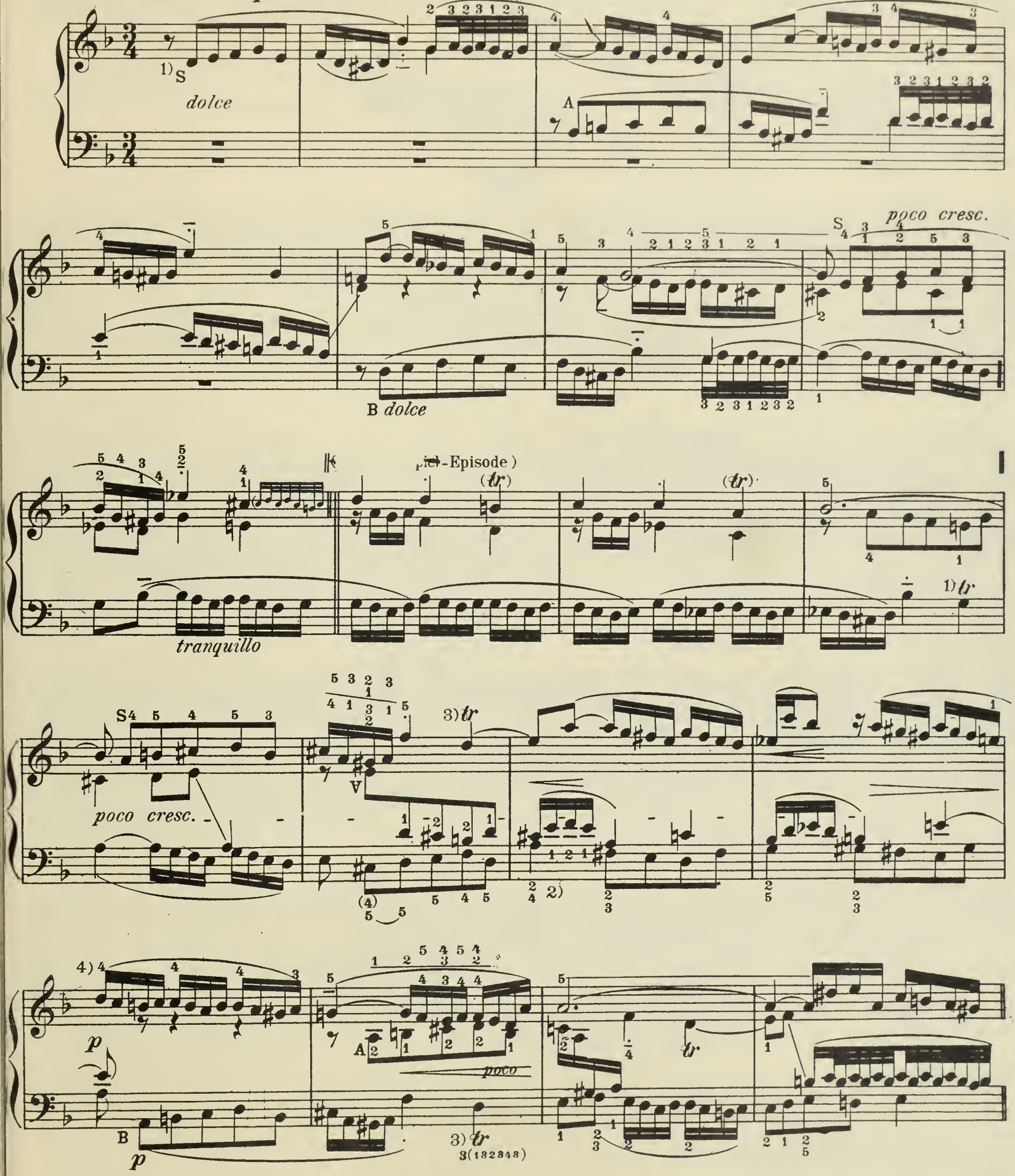
In conformity with the proposed "transcription" in open harmony, this cadence would sound best in this form:



In the preceding measure (including the tied *g* in the **auftakt**) (up-beat) the original version may be retained.

Fuga VI, a 3.

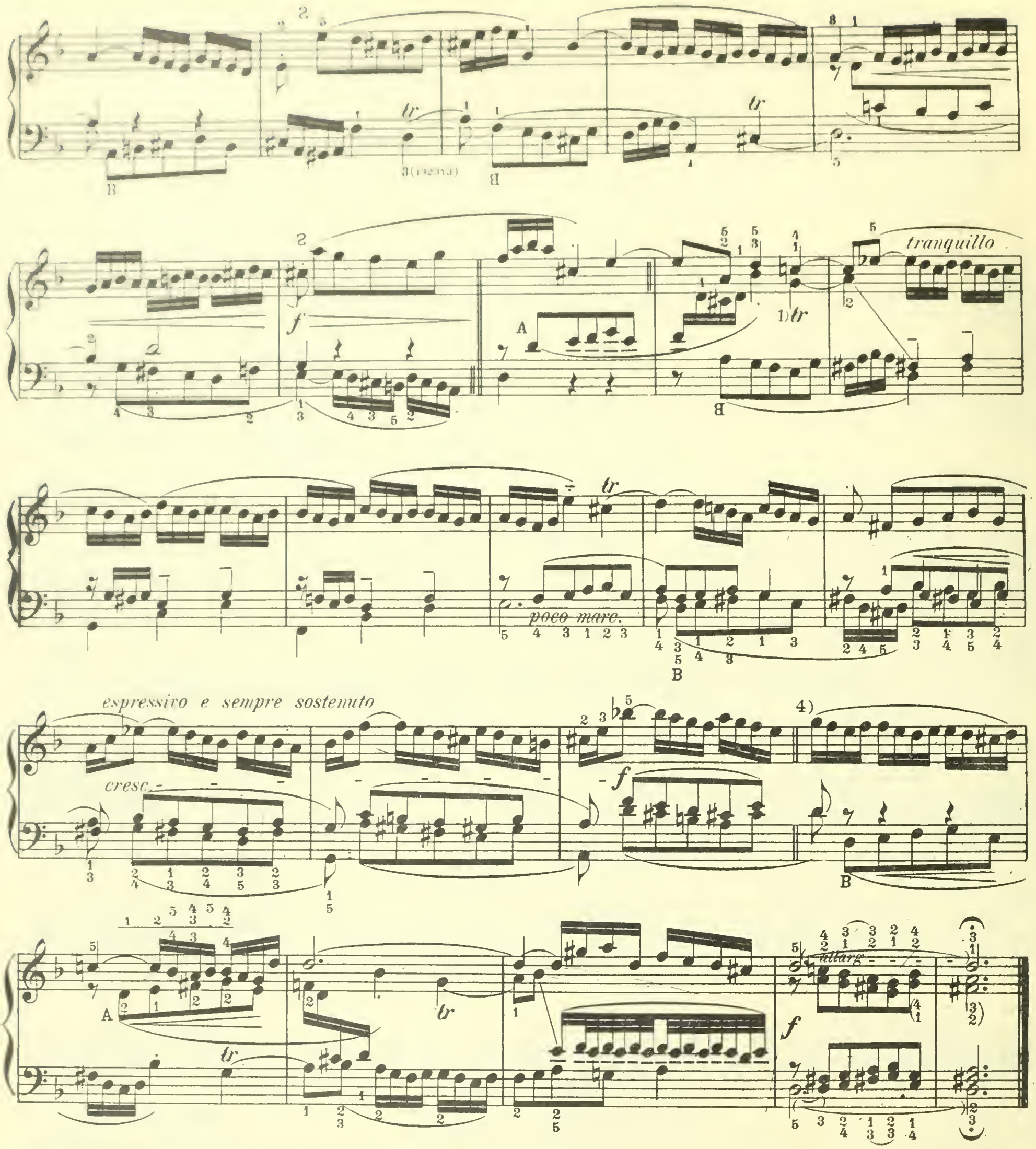
Andante espressivo.



1) In this Fugue, and those coming after, S denotes the inversion of the theme in the Soprano (theme in contrary motion), V= in the Alto, T= in the Tenor, B= in the Bass.

2) The Bass, in this measure, should be conceived as a transcription (or rather a corruption) of the theme:

3) In each case, the trill, belonging to the theme is to be executed as shown in the Exposition.



4) Both of the two 4-measure periods so marked (at the close of the development, 1st section, and the conclusion of the fugue) are perfectly symmetrical as compared one with the other. The second (Tonic) is an exact transposition of the first (Domin.). This method of procedure, so frequently employed by Bach, is important as typical of the sonata-form later evolved.

General View:

I. Exposition = 9 measures (the Bass finishes the period a measure before).
Episode = 3 measures.

II. Development. {Section 1 = 8 measures (close in dominant key)
{Section 2 = 8 measures (in 8th measure, alto begins the 3d division)

III. Coda. {Section 1 = 10 measures;
{Section 2 = 6 measures (the first 4 **indentical with the closing measures of Devel., Sec. 1.**)

Prelude VII.

(Introduction.)

Allegro deciso.[1]

f.[2]

con fuoco

non legato

f riten.

al recitativo

Poco Andante.[1]

dolce, tenuto

1) The tempo-marks, and also the perfectly logical division of this Prelude into an "Introduction" and "Fugue", are to be credited to Riemann, and were taken from his analysis of the "Well-tempered Clavichord."

2) In the coming Fugue we shall see this figure in sixteenth-notes utilized as the counter-subject to the theme.

3) According to Kroll and Bischoff, this tied eighth-note is not c^2 but d^2. This idea, however, appears equally contradictory to the scheme observed in the foregoing 4 measures and to our harmonic sense, which hears in this figuration the dominant seventh-chord of $B\flat$-major. Consequently, we write c^2 in the place in question.

4) The theme of the coming Fugue, and also to a certain extent the "skeleton" of its development and stretto, are presented here in advance; this might be compared to a chapter-heading briefly setting forth its contents.

espress. *poco riten.*

Tempo I [1]
(Fuga a 4)

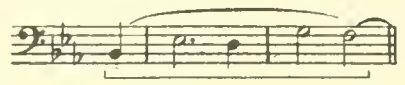
(C. S.)

non f

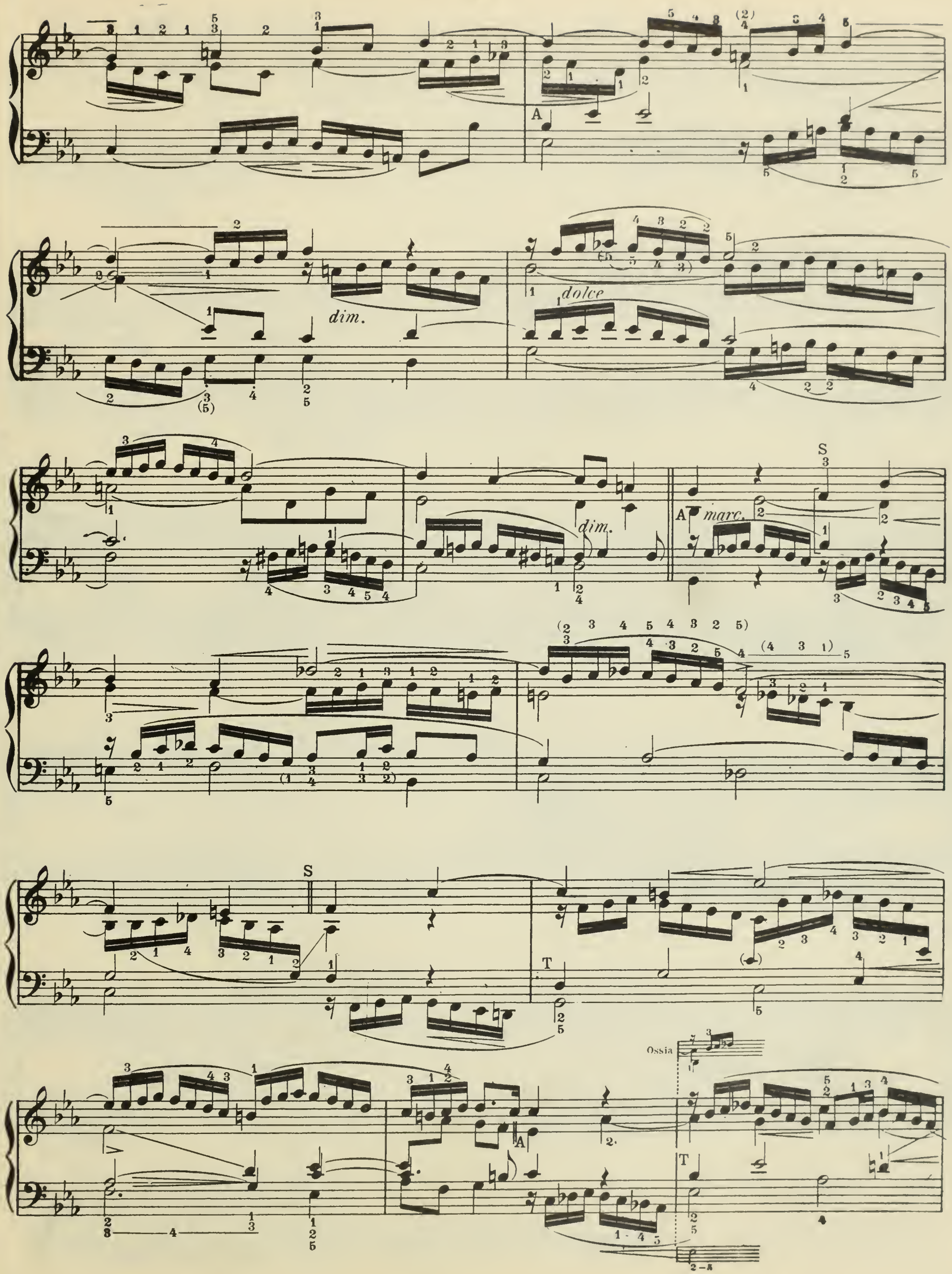
B

T

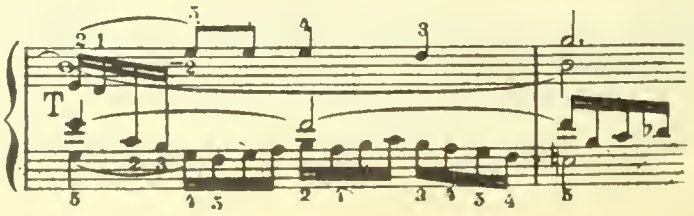
6)

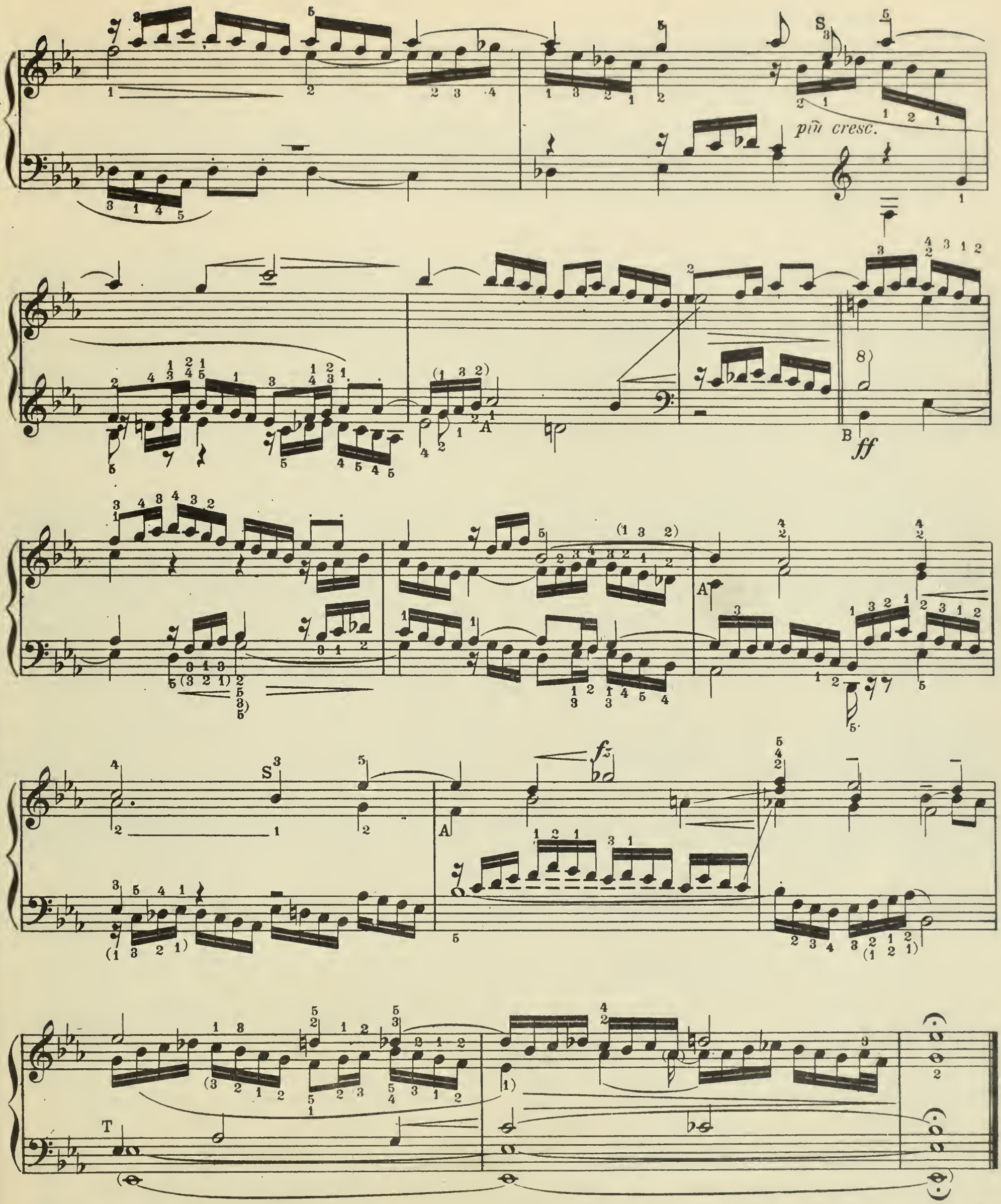
5) Here the fugal theme is quite fully presented  Its rhythmic form, however, has still to undergo a transformation.

6) Kroll and Bischoff let the Tenor enter here on $e^{1}\flat$ (in unison with the Bass). Riemann, instead, erroneously substitutes the Alto, making it skip down from $e^{1}\flat$ to $a\flat$, while the Tenor breaks off entirely. In reality, the Alto does not take up the theme till the 6th measure; at first, from its position, apparently taking the place of the Tenor part it resumes in the next-following measure the place in which it naturally belongs. The Soprano does not participate in the Exposition of the theme.

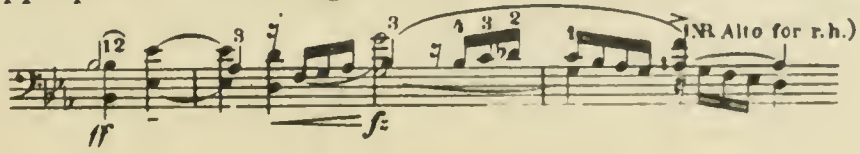

A
dim.
dolce
dim.
A
marc.
S
S
T
Ossia
A
T

The following notation seems more conformable to the leading of the parts.



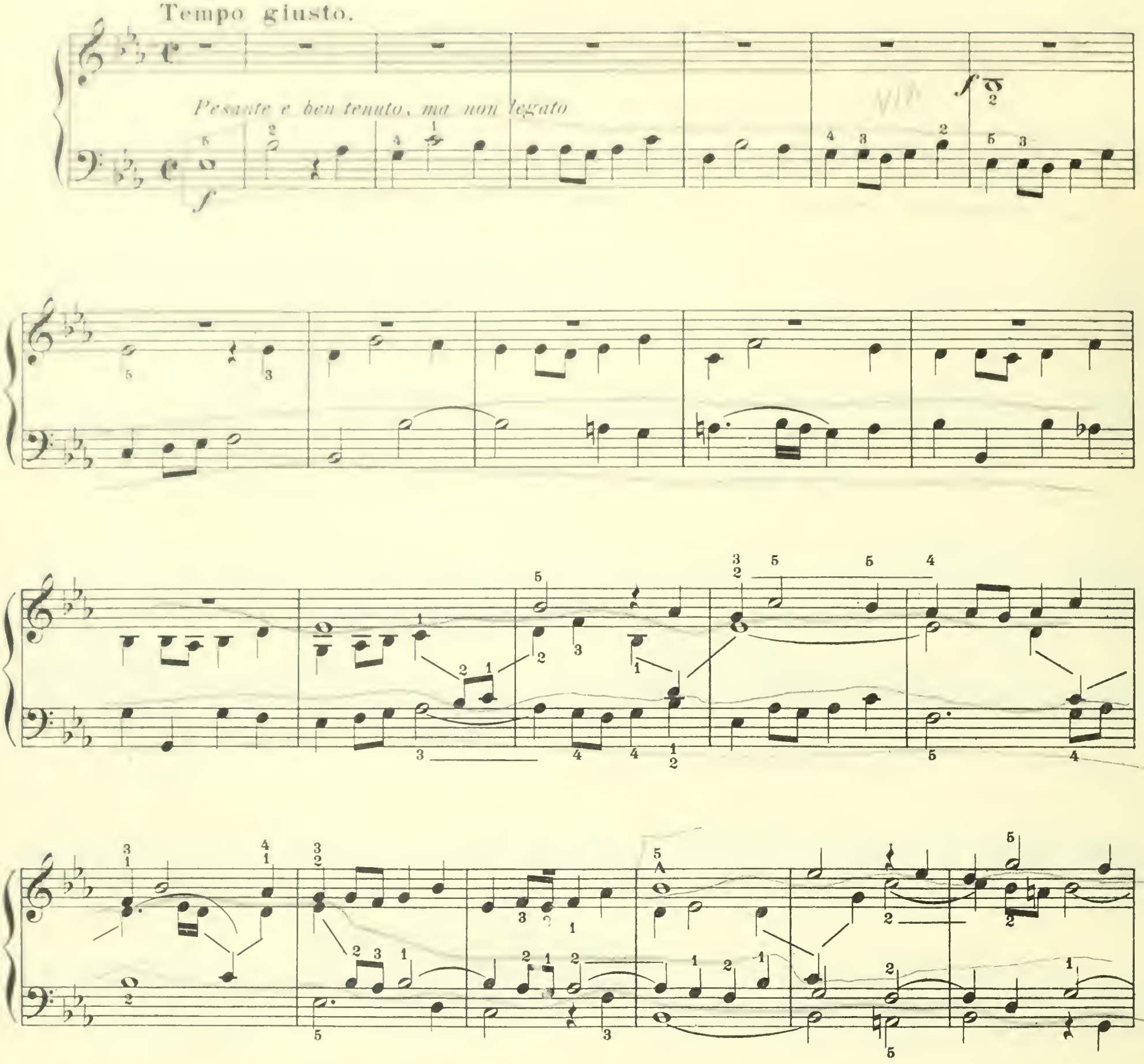


8) In order to bring out the culminating point more prominently, the Editor suggests that a doubling of the Bass part in octaves appears not inappropriate. According to this view, the left-hand part would stand thus:

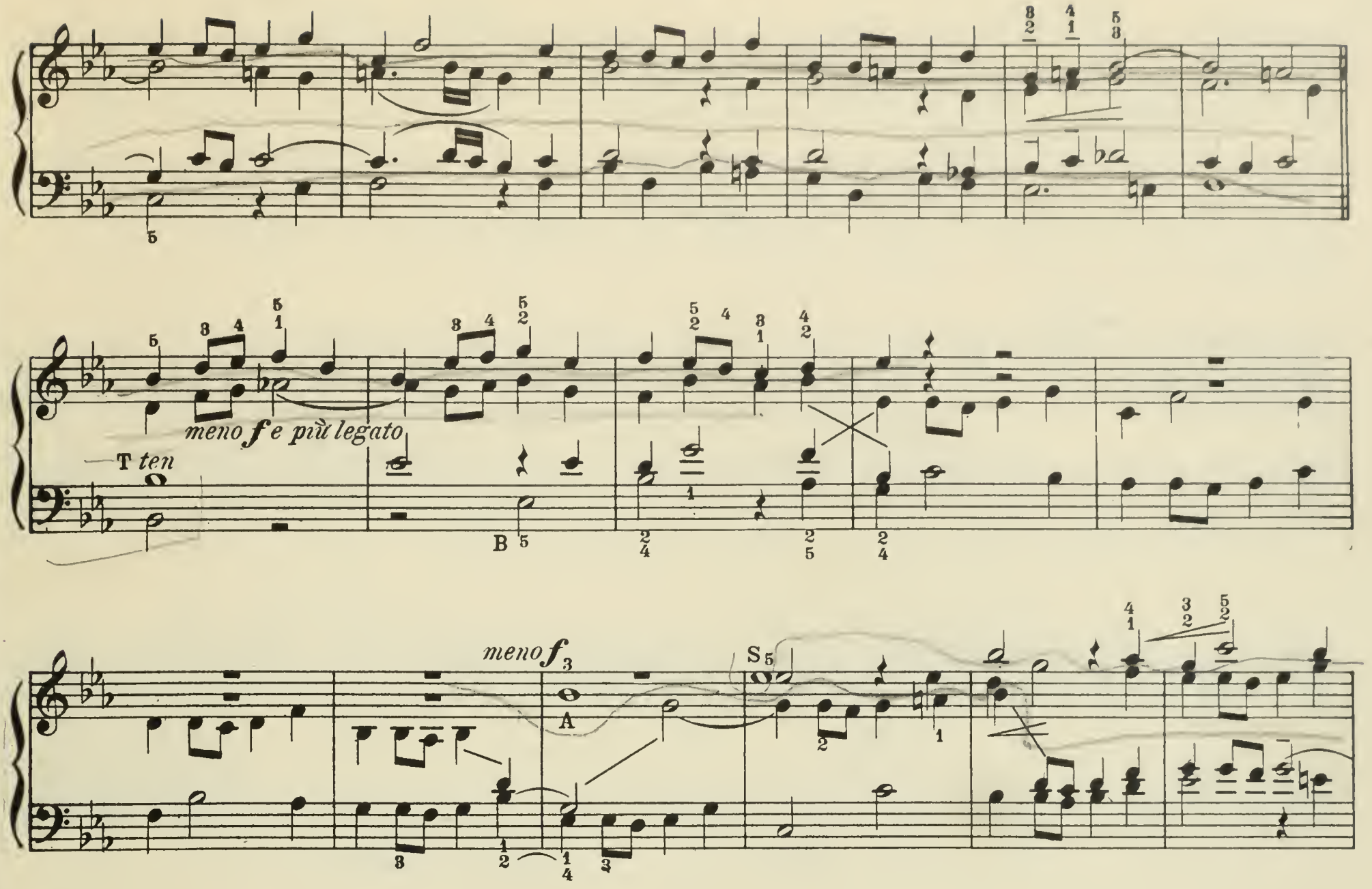


Fuga VII.[1] a 4.

Tempo giusto.

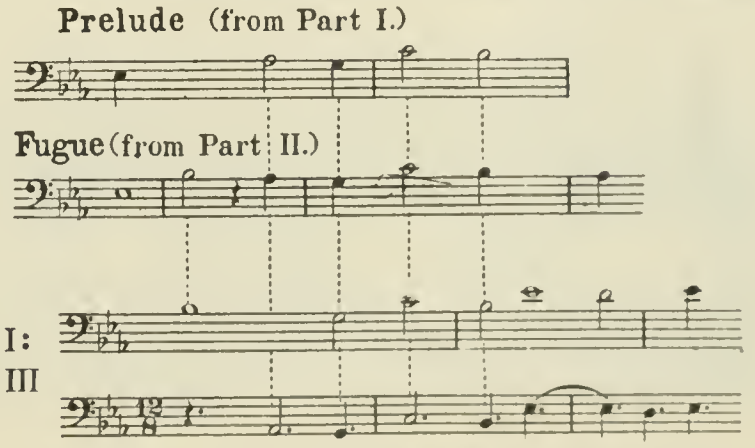


1) The more sportive Fugue originally inserted here seems utterly incongruous to the Prelude, so boldly outlined in conception and structure. Riemann's remarks confirm this opinion. Contrariwise, the *E♭* major Fugue in Part II exhibits, both in its theme and in the broad, vigorous working-out, a striking kinship, an "elective affinity", to the foregoing Prelude, — giving birth to the fancy that we have, as it were, to do with a supernumerary development-section of the "Fugal Prelude" (omitting the ornamental counter-subject). The liberty which the Editor has taken in setting this fugue in the place of the legitimate incumbent, is justified by the circumstance, that Bach was apparently influenced, in his arrangement of the series, solely by the order of the keys. If the two volumes had originally been issued together (there was an interval of 20 years between!) it is quite likely that Bach would have partly interchanged their contents, pairing several preludes and fugues in a manner different from the present. In any event, the graceful, not very weighty *E♭*-major Prelude in Part II. stands in a more sympathetic relation to the first *E♭*-major Fugue than to the second.



A comparison of the themes in question is calculated to support the editor's opinion.

It will also be of interest to note, that the subject of the great *Eb*-major (triple) Fugue for the organ must likewise be considered as belonging to this same family of themes. This subject reads:



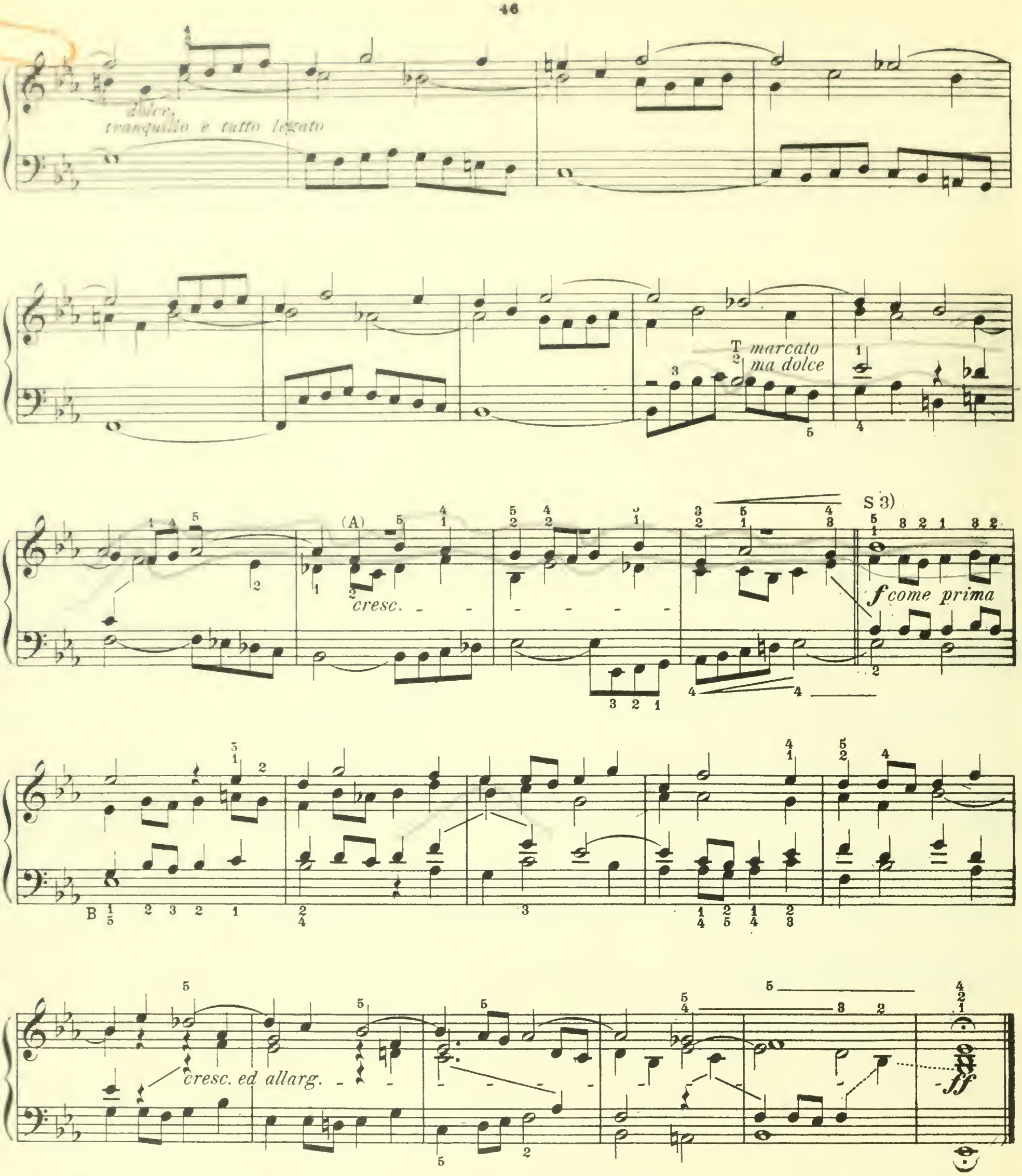
(rhythmically identical with our Prelude.)

An obbligato counter-subject in sixteenth-notes, developed in Division III of the Organ-Fugue, completes the resemblance of the latter with the Prelude now under consideration.

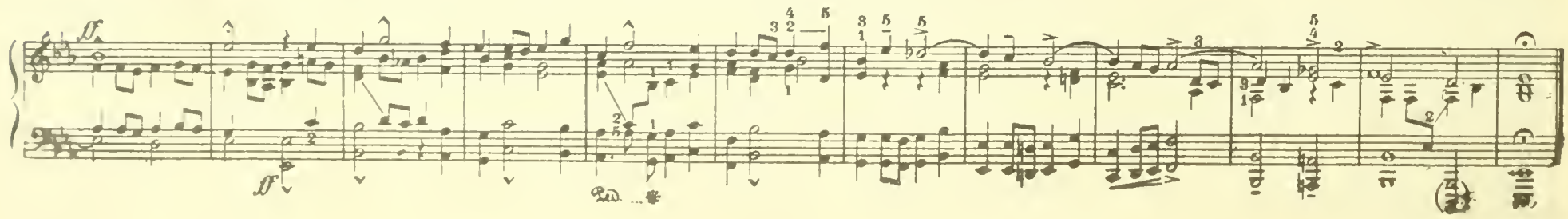
We are, therefore, fully justified in the conception, that these 3 *Eb*-major fugues form (intellectually) one work, or at least 3 workings-out of one and the same idea — as 3 branches from one parent stem, — a conception wherein Bach's inexhaustibility is presented to our renewed astonishment.

As mentioned in the Introduction, an arrangement of this triple organ-fugue is embraced in the course of study mapped out by the Editor.

2) We here meet with a rare example. The second section of the executory part shows a point of rest. This becomes the more conspicuous and effective owing to the contrapunctal development being resumed with full energy — in the tenor part.



8) The following transcription, which allows of doubling the Bass part in octaves, is offered as setting forth in fullest vigor the characteristic ponderousness and sturdiness of this Fugue



Prelude VIII.

Lento.

dolcissimo, una corda

Damper-pedal

poco espress.

armonioso

pp

voller

p

2)

dim.

3)

with broad tone

4)

mf

meno f

ten.

3 corde

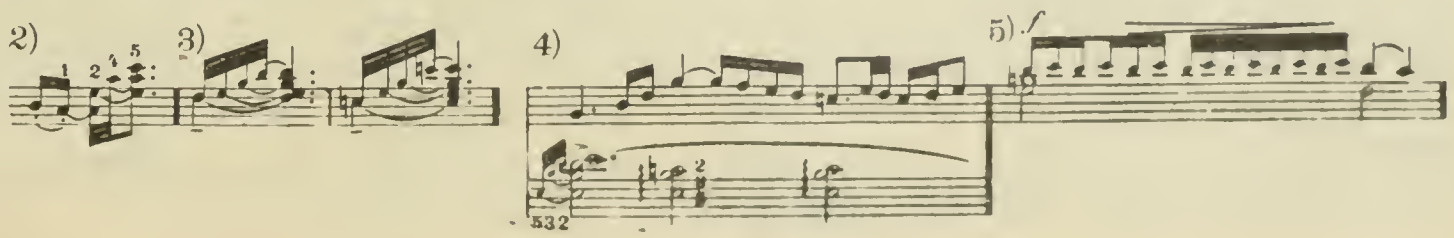
poco

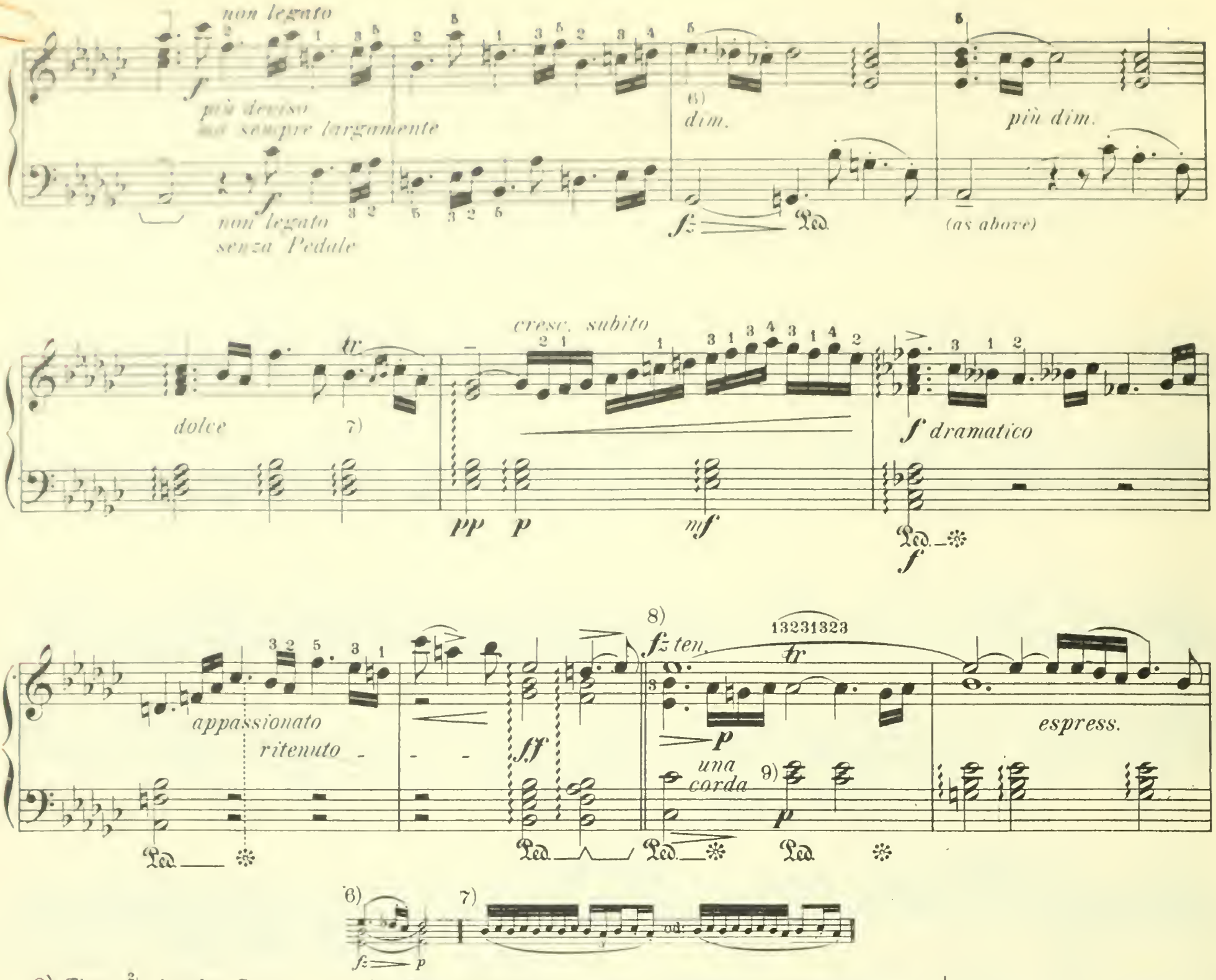
cresc.

5)

1) The right foot should hold the pedal down for the time marked by the horizontal line, releasing and depressing it as marked by the vertical and oblique lines.

Suggestions for the execution:



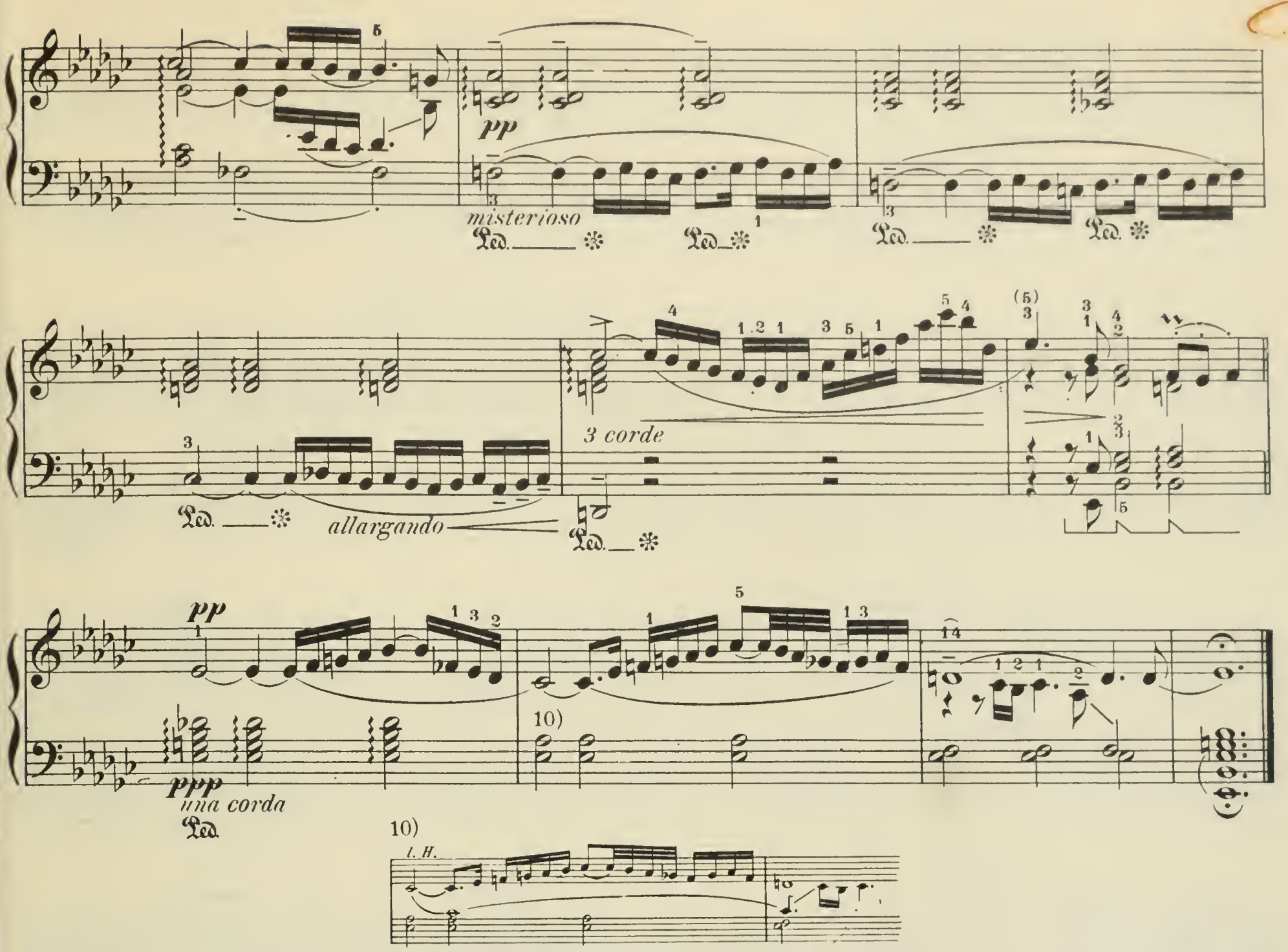


8) The $e^2\flat$ in the Soprano ought fairly to "sing"; give the middle part expression, but less prominence.

9) The soft pedal need not be retaken till the entrance of the "misterioso", 3 measures further on.

NB. This deeply emotional movement, emanating from the inspiration of a devout dreamer, is Bach's prophetic forecast that in the fullness of time a Chopin would arise. Whoever is able to look beyond the external form, or to penetrate into the depths, will admit the mysterious affinities subsisting between this Prelude and Chopin's Étude Op. 25, No 7.

The execution of long-breathed melodies on the pianoforte is not only difficult, but positively unnatural. In no case can a tone be evenly sustained, and a swell is still less possible; yet these are two indispensable conditions for the rendering of cantabile passages, and impossible of fulfilment on the piano. The connection of one sustained tone with a following tone is perfect to a certain extent only when the second tone is struck with a softness precisely corresponding to the natural decrease in tone of the first (f — p). While the tone of the pianoforte, by reason of the instrument's mechanism, naturally increases in power and sonorousness in the descending scale, the melody requires, on the other hand, that intensifications, as a general rule, shall be accompanied by an increase of tone-power when ascending; — but beyond a certain pitch the duration of the piano-tone becomes so short, that pauses and breaks in the melodic continuity are absolutely unavoidable. It is the function of the touch, to overcome these difficulties and to counteract these defects as far as may be. To avoid plagiarization of various remarks made by Thalberg on this point, I quote literally a few passages from the Preface to his "L'Art du Chant appliqué au Piano". This course appears to be the best, in view of the fact, that these remarks are noteworthy, and yet already forgotten.



«1) One of the first requisites for the acquisition of a sonorous style of playing, and a tone at once full and adaptable to all nuances, consists in the attainment of perfect freedom from rigidity. It is. therefore, indispensable to possess, in the forearm, wrist, and fingers, the eminent suppleness and versatile flexibility that characterize the voice of a skilful singer. (See Note on pag. 35.)

2) In broad, chaste, dramatic melodies very much must be exacted from the instrument and as full a tone as possible drawn from it; yet this ought never to be sought by striking the keys hard, but by taking them with a short stroke and pressing them down deep with a warm, powerful, energetic touch. For simple, tender melodies the keyboard should be kneaded, as it were, with a boneless hand and fingers of velvet; in this case the keys must be felt of rather than struck.

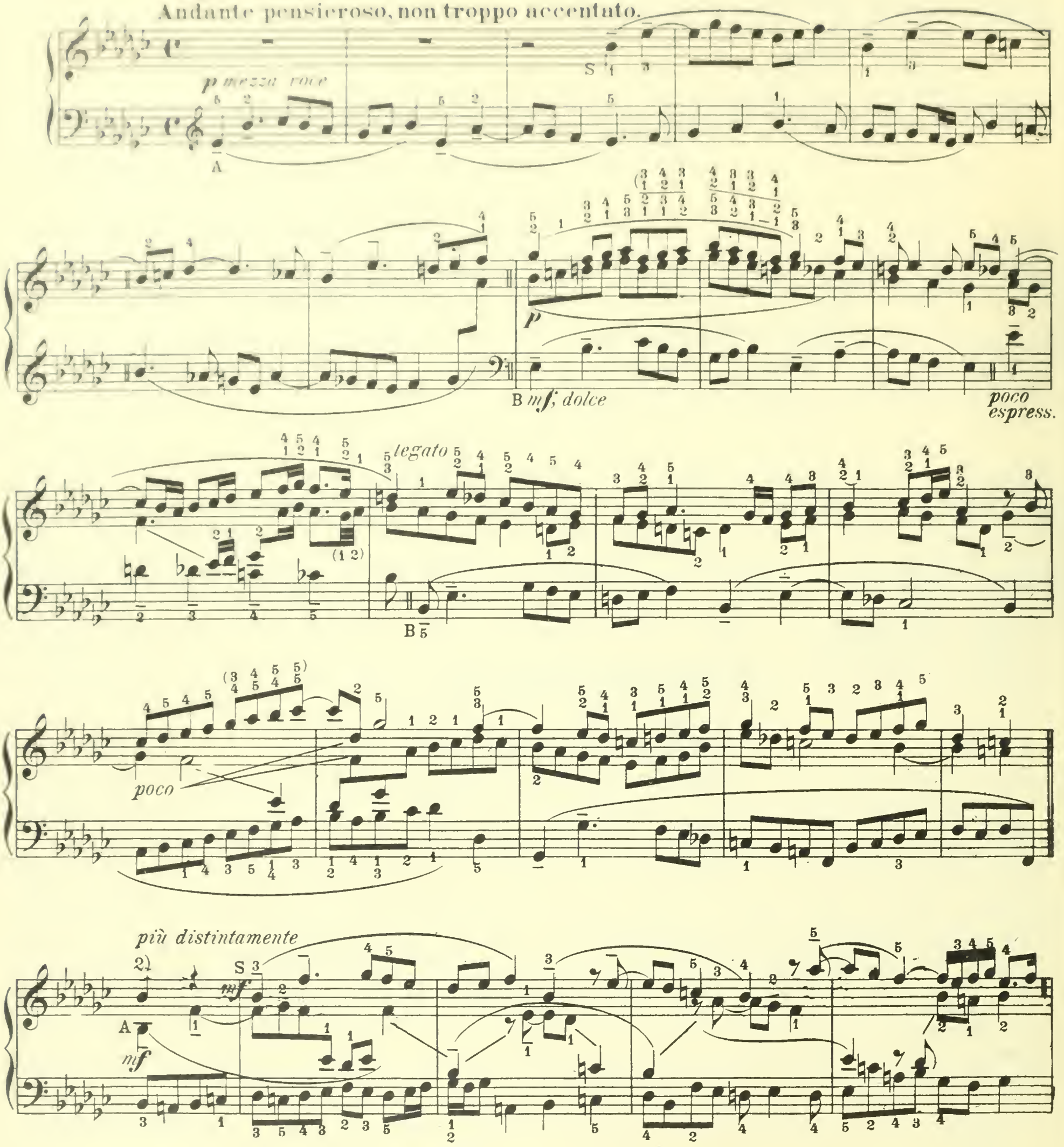
5) Always avoid in playing that ridiculous and tasteless mannerism in which the melody-notes are struck at an exaggerated interval of time after their accompaniment, so that from beginning to end of the piece the impression of a continuous succession of syncopations is produced.... We urgently advise that the notes be sustained, giving to each its full time-value. To this end, especially in playing polyphonic compositions, a change of fingers on keys already held down must be diligently looked to. In this connection, we cannot too highly recommend to youthful artists the slow and conscientious study of the Fugue, as the sole method of training the hand for the proper mastery of the polyphonic style.... The performance of a simple 3 or 4-part Fugue, and its correct and appropriate interpretation in moderato tempo, requires and gives proof of more talent than the execution of the most brilliant, swift, and intricate pianoforte-movement.»

The infinite diversity in the minute shadings of the tones, which is at the command of the best-equipped modern pianist, is not applicable, however, in its full extent to the interpretation of Bach's "concert-pieces". The successive shades should follow each other in a more abrupt and unprepared fashion, like changes in registration; in most cases, too, the same shade of expression should extend unvaried throughout an entire movement.

The method of marking the (indispensable) pedal which we have adopted for this piece is not absolutely binding, but will serve as a point d'appui for individual applications.

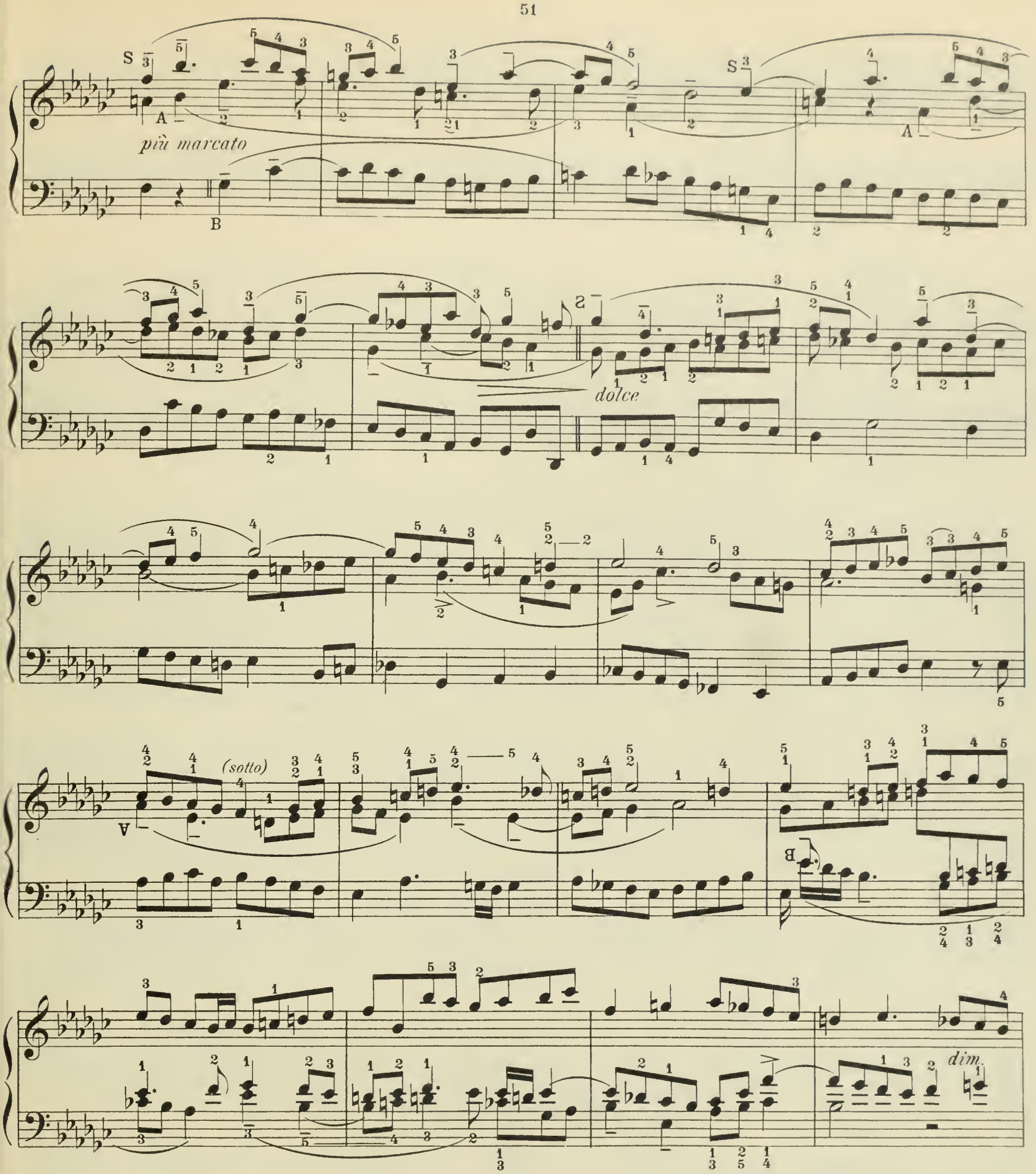
Fuga VIII.[1] a 3.

Andante pensieroso, non troppo accentuato.



1) Stated briefly, this Fugue is the most important in the Book – perhaps in the whole First Part. This is mentioned in order that the player may be aware, from the very start, of the full moment of the task to which he addresses himself.

2) According to the Editor's analysis, there are three sections within the Development which form dividing-lines; of these, that in the middle is nearly as long as the two others combined. Thus, the proportions are similar here to those in the development-section of the *C♯*-major Fugue (the third in this book.) The general analysis follows:



Development { I = 10 ½ measures — Stretto in similar motion.
II = 22 measures — Developm. and Stretto in contrary motion.
III = 10 measures — Stretto in both the above varieties.

The third division of the fugue contains an effective intensification of what goes before; the augmentation of the theme is here added to all the devices employed up to this point, entwined in an intricate contrapuntal maze; the trouble of following out these combinations will be richly repaid.—

Special attention should be paid to the masterly construction of the Fugue.

p ma marc.

marc.

poco slentando

a tempo

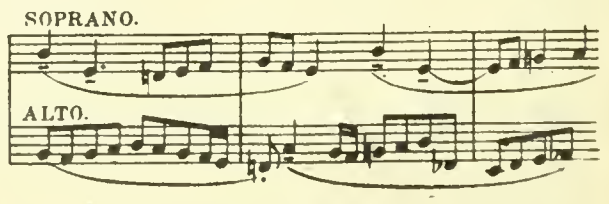
f

poco marcato

largamente

molto marc.

3) The leading of the two highest parts, which frequently cross, comes out more clearly in the notation given below. The Soprano (theme) should be emphasized.



4) S, A, T, B denote theme in the Soprano (Alto, Tenor, Bass) in augmentation, (i. e. the time-values of the notes are doubled). The appearance of the theme in augmentation is indicated, furthermore, by a horizontal bracket

S

A

molto marc.

B

S

A

meno f

espress.

S

molto marc.

A

f

B

f

A

ff

allargando

Ossia

"The Well-tempered Clavichord"

by

JOHANN SEBASTIAN BACH.

Revised, annotated, and provided with parallel exercises and accompanying directions for the study of modern pianoforte-technic

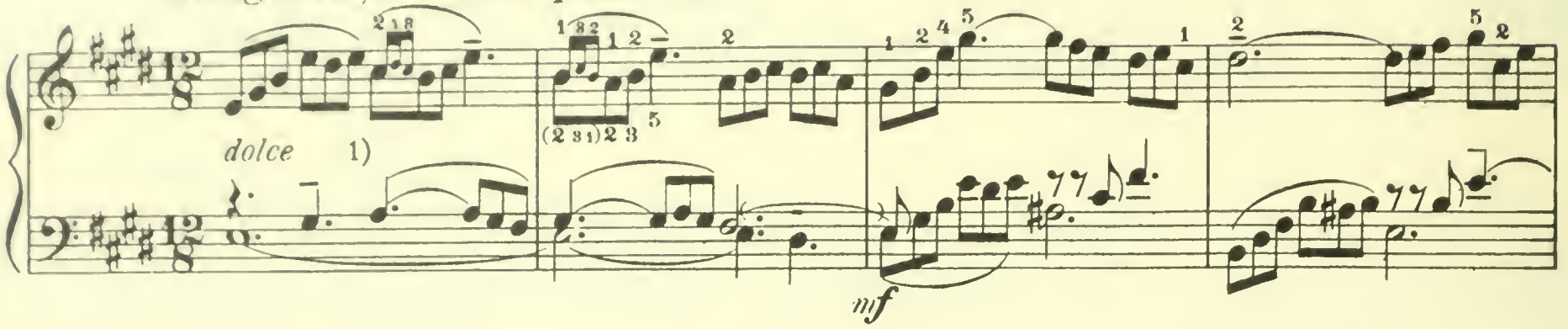
by

FERRUCCIO B. BUSONI.

Prelude IX

Part II.

Allegretto, in modo pastorale.



1) In this passage, and analogous ones, the sign ∾ was written over the note. The writing-out in small notes shows how the sign is to be understood. The unfortunate necessity for such pedantic minuteness was recognized by Bülow, and still earlier by C. Ph. Em. Bach, from whose "Essay on the true method of playing the Clavier" (1787) we quote, in this connection, the following remarks, which are quite as applicable to our own time:

"All embellishments indicated by small notes belong to the following note; consequently, the preceding note must never be robbed of any portion of its time-value, and the following note loses only so much as the small notes call for. This observation is the more pertinent, the more generally the rule is disregarded.... From this rule it follows, that these small notes, and not the following principal note, are to be struck together with the bass or the other parts. Through them we glide ("slide") into the following note; this, too, is far too often neglected.... However superfluous it may seem to insist that the other parts, together with the bass, should be struck with the first note of any embellishment, it is, nevertheless, a rule which is very often disregarded" (Part I, Chap. 2, §§ 23 and 24.)

2) The "poco ritenuto" before the cadences in *B*-major and *E*-major must be treated with the utmost taste and discretion; the given fingering is the natural one for the style of touch required here.

N. B. Bach, after touching, in the contents of Part I (according to our edition), the principal degrees in the scale of musical feeling, and giving expression to the heroic, melancholy, vehement, reflective, and humoristic moods in a form which likewise gave full scope to the technical virtuosity of his time, presents in this Prelude, for the first time, a picture of idyllic color and tender simplicity of expression, in whose performance these same attributes should be reflected.

What Bülow said about Beethoven, with reference to his "Diabelli Variations", may be applied, with equal appropriateness, to this work as a whole: we see in it "the microcosm of Bach's genius".

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sempre tranquillo
e legato

poco cresc.

poco f

espress.

2) *poco riten.* *a tempo*

dim.

p

un poco sosten.

più so - ste - nu - to

2 tenuto

Fuga IX, a 3.

Allegro giusto.

risoluto

f

non legato, vivamente

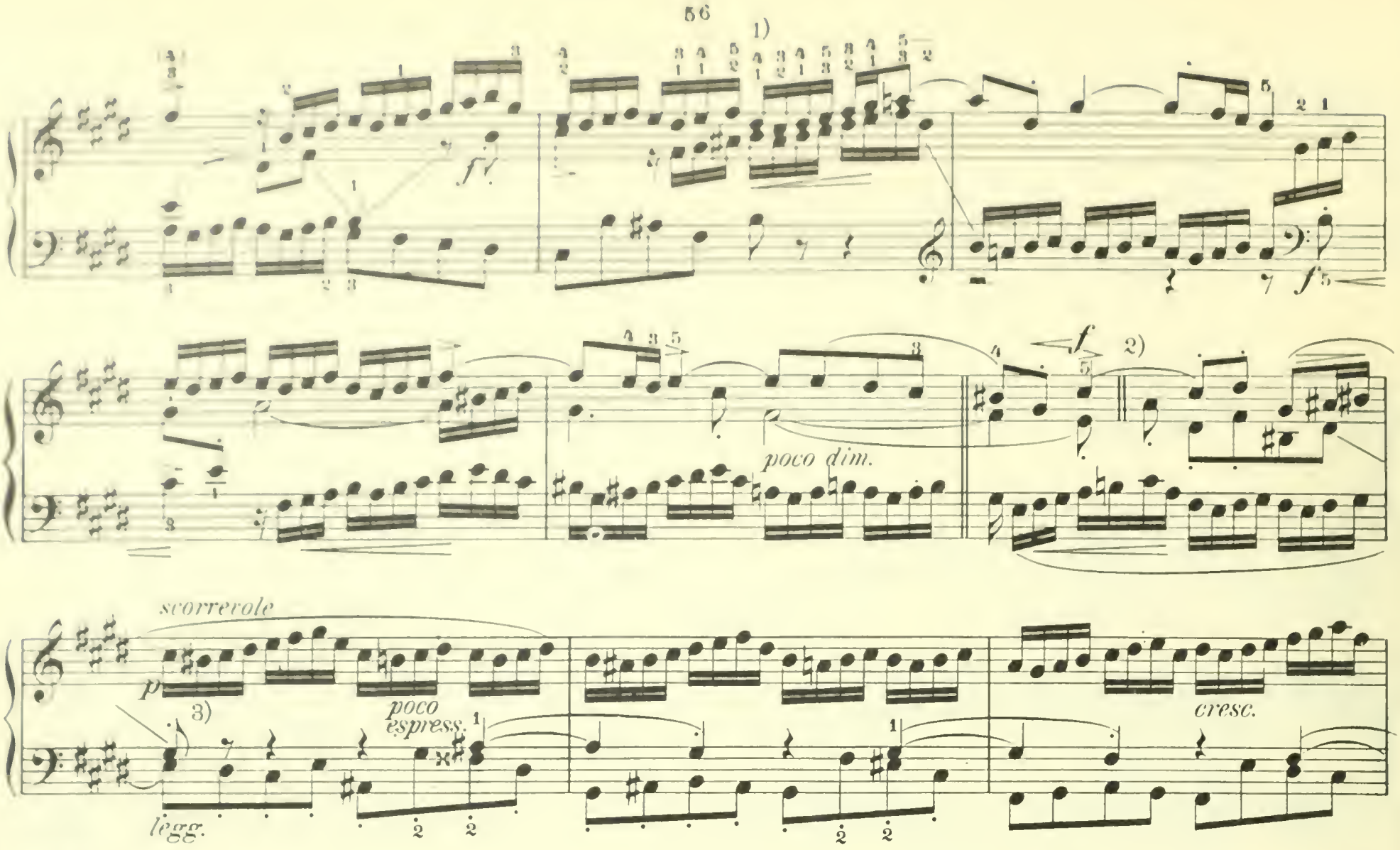
risoluto

f

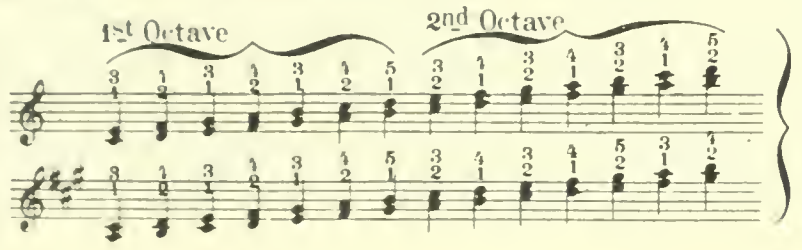
non legato, vivamente

meno f

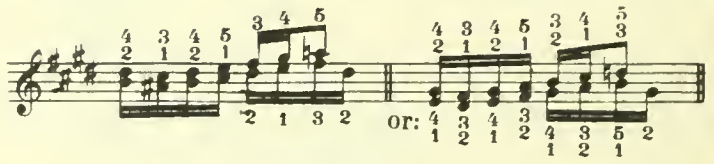
f



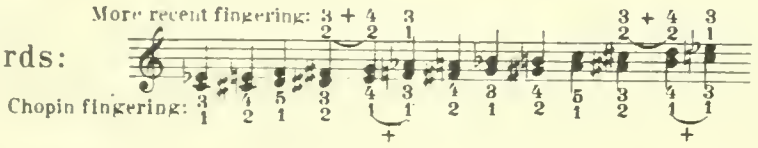
1) The ideal fingering for strictly *legato* scales in thirds would be one in which *no finger should be used on two consecutive degrees.* Such a fingering — although both possible and justifiable — is not generally employed, for the reason that no piano-method has thoroughly applied this principle to a system of fingering. — Even if the following examples should appear discouragingly unusual, one ought, at least, not to neglect to give them a practical

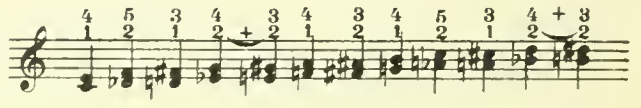
trial: 

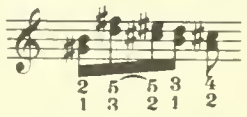
The third octave like the first, the fourth like the second.

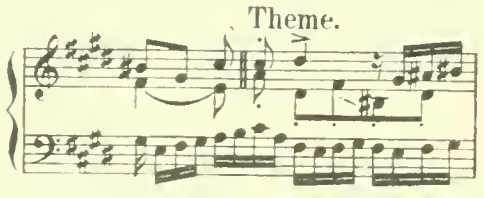
The passages in thirds occurring here would, therefore, be played thus: 

The defect in the (otherwise clever) so-called Chopin fingering for *chromatic* scales in thirds is found in the twice-repeated employment of the thumb on the consecutive white keys *e-f* and *b-c*. Certain modern pianoforte-virtuosi avoid this difficulty by sliding, with the second finger, from *e♭* to *e* and from *b♭* to *b* — an expedient which perfectly answers the purpose, and which gives an absolute *legato:*

In minor thirds: 

In major thirds: 

In descending, the second finger slides down from *f♯* to *f*, and from *c♯* to *c*. The fifth finger, too, may slide in certain cases; for instance, in the following:  where the ordinary fingering $\begin{smallmatrix}2&5&4&3&4\\1&3&2&1&2\end{smallmatrix}$ proves inconvenient.

2) If we write out the theme in conformity with the original form: 

it becomes evident that the second part of the fugue does not begin, in the soprano and alto, till the fourth eighth-note of the measure. The same is true of the bass at the beginning of the third part.

3) The different types of character exemplified by the three parts, should be brought out here by the employment of different kinds of touch; the figures in 16th-notes in pearly fluency; the counterpoint in eighth-notes, light and detached; the middle part as sustainedly as possible, and not without expression. The same holds good — noting the exchange of their rôles — for the parallel passage in the third part, measures 4–7.

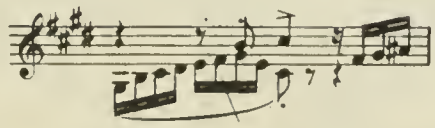
nach Kroll:
acc. to Kroll:

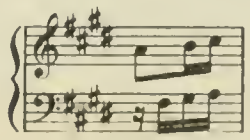
1) 3) *poco espress.*

4

Bassstimme nach Kroll:
Bass part acc. to Kroll:

ossia
ad lib.

[5] 4) By the assumption of the alto figuration, the entrance of the theme in the soprano suffers mutilation. Hence, an alteration of this passage, somewhat as follows, would not be wholly unjustifiable:  It is, however, inexcusable that Czerny, without further ceremony, makes a similar change in the text.

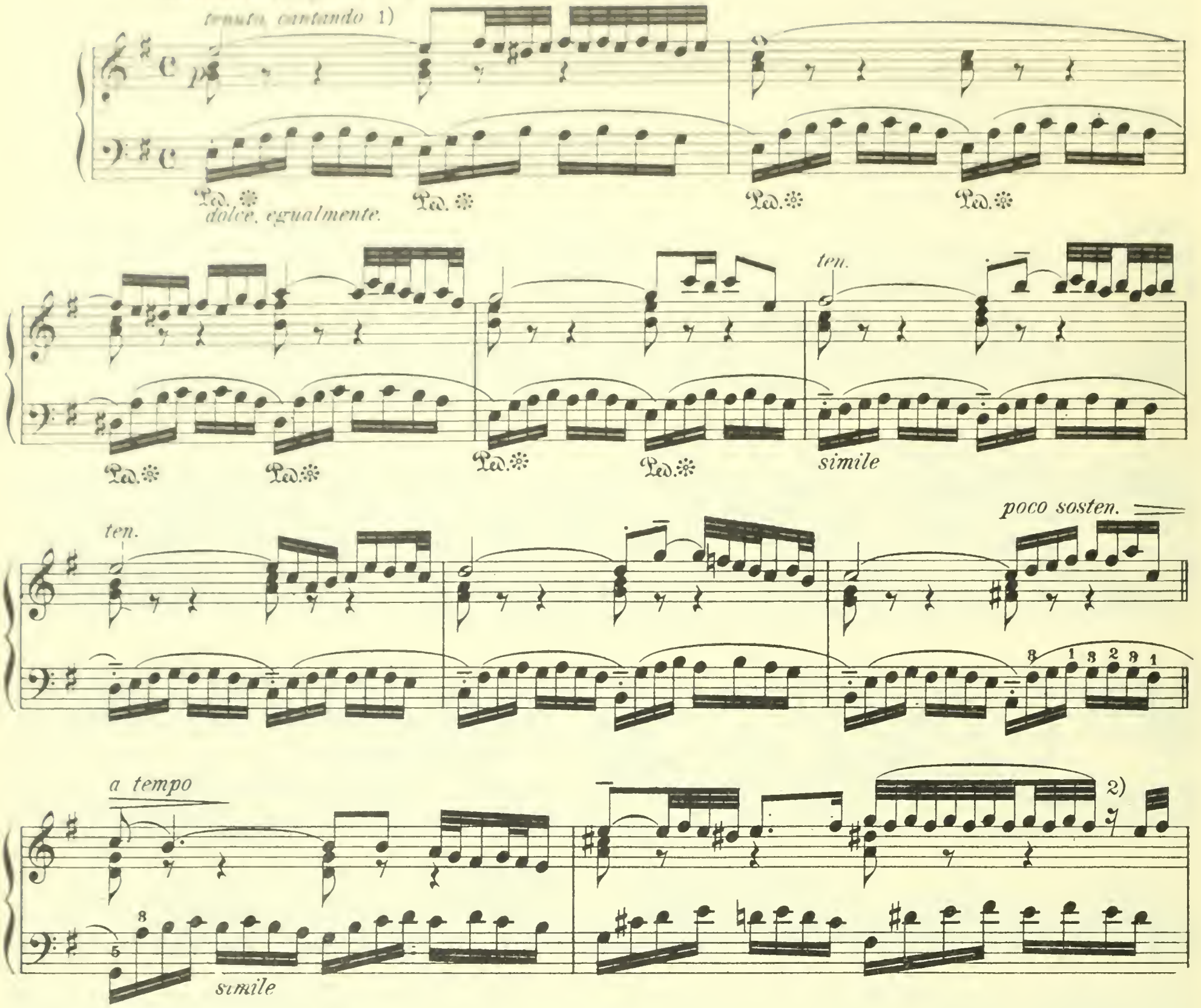
5) Some persons with a mania for emendation and a horror of parallel fourths (but not of any piece of presumptuousness), have smoothed out the third beat in the last measure but one as follows:  a crime all the greater, because this passage is to be understood *thematically*.

In the counterpoint, the realm of individualism, any part which has anything to say may go its own way. To this principle, which affords an explanation of the "harshnesses" in Bach's music, the master adhered by preference.

N. B. The piece requires a fresh, lively, "solid" style of execution, with an energetic and characteristic marking of each entrance of the theme. A retardation of the tempo at the end of the last measure but one, is unallowable, as repugnant to the style of the piece.

Prelude X

Sostenuto, quasi Andante.[6]



[6] 1) The *forte* which Tausig requires, in all the parts, up to the entrance of *A*-minor, applies really, in the main, to the soprano alone, which is in the true sense of the term a "singing" part (for this point we refer to our detailed discussion in the N.B. to Prelude VIII); the inner parts should be struck more softly, and as *perfectly solid* (not broken) *chords;* the bass figuration should flow on calmly and evenly, unswerved by the changing emotions of the melody. The *expression* (we have abstained from using the, in this case, insufficient expression-mark *espressivo*) rises, at certain points of this grandly and broadly conceived melody, almost to passion. The piece breathes melancholy, but not sentimentality or discouragement. There must be no fond pining away, no soft suspense, no lingering. For the grieving of a strong nature finds expression in very different tones from that of a languid, sickly soul. Make this distinction between Bach and Chopin, even where the former permits transient repose to the full energy of his powers; here it breaks out unexpectedly, like a fountain of living water from the earth, like the flame of a hidden fire. This sudden reversal of the mood (or, as one might say, this outbreak of a forced and desperate humor) does not allow the player to use the two transitional measures at (3) for a carefully worked up *crescendo* interposed between the contrasting passages; he ought rather to retain the first tranquil tempo until immediately before the *Presto.*

2) Carefully observe the *rest* between trill and after-beat; this peculiar, and very expressive interruption of the melodic line was misunderstood even by Tausig.

* The figures in 16th-notes should neither be hurried over without expression, nor pathetically retarded.

ten.

2)

ten.

ten. poco agitato

p

cresc.

più sosten.

allarg.

f

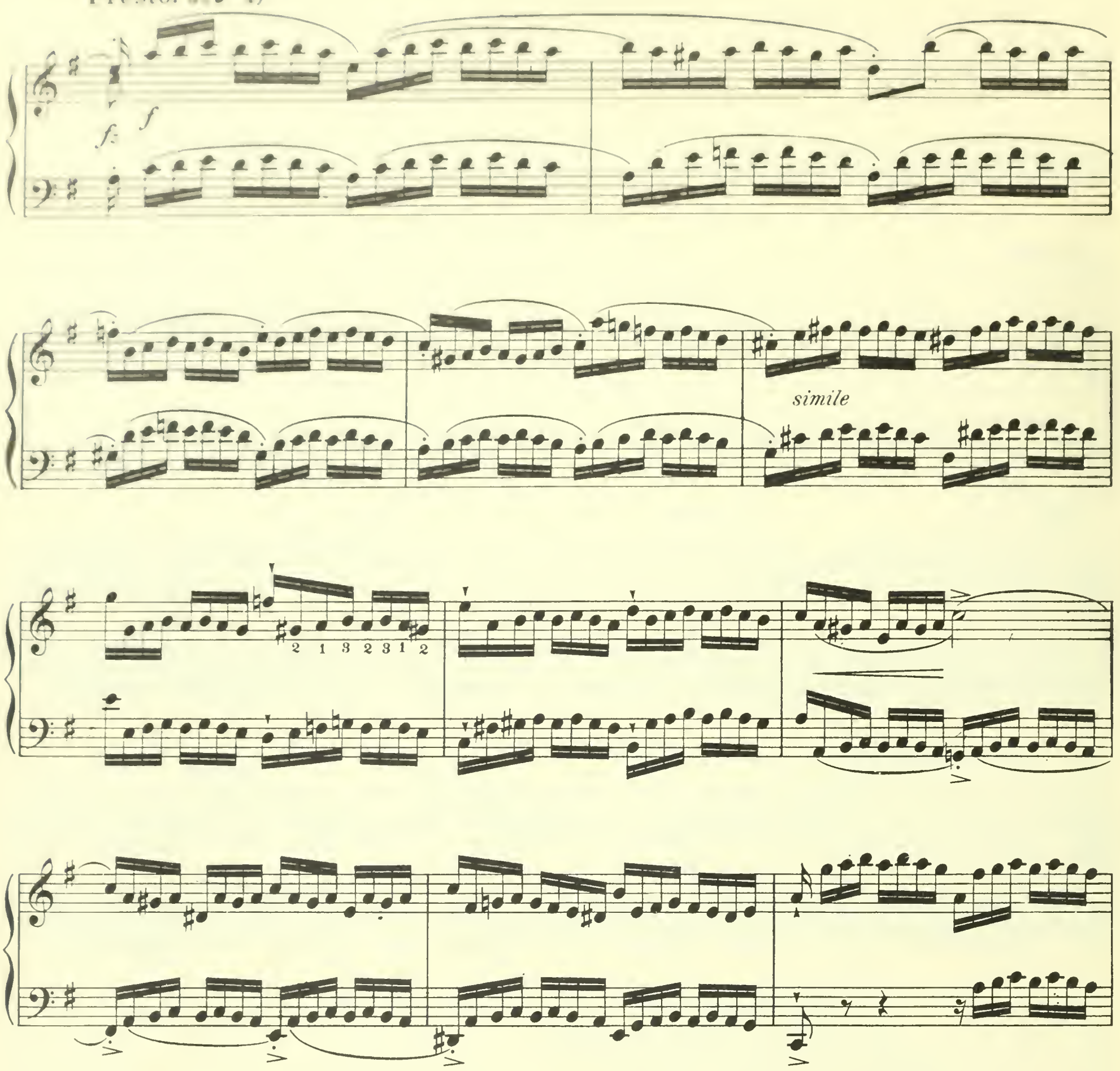
ossia
forte:

3)

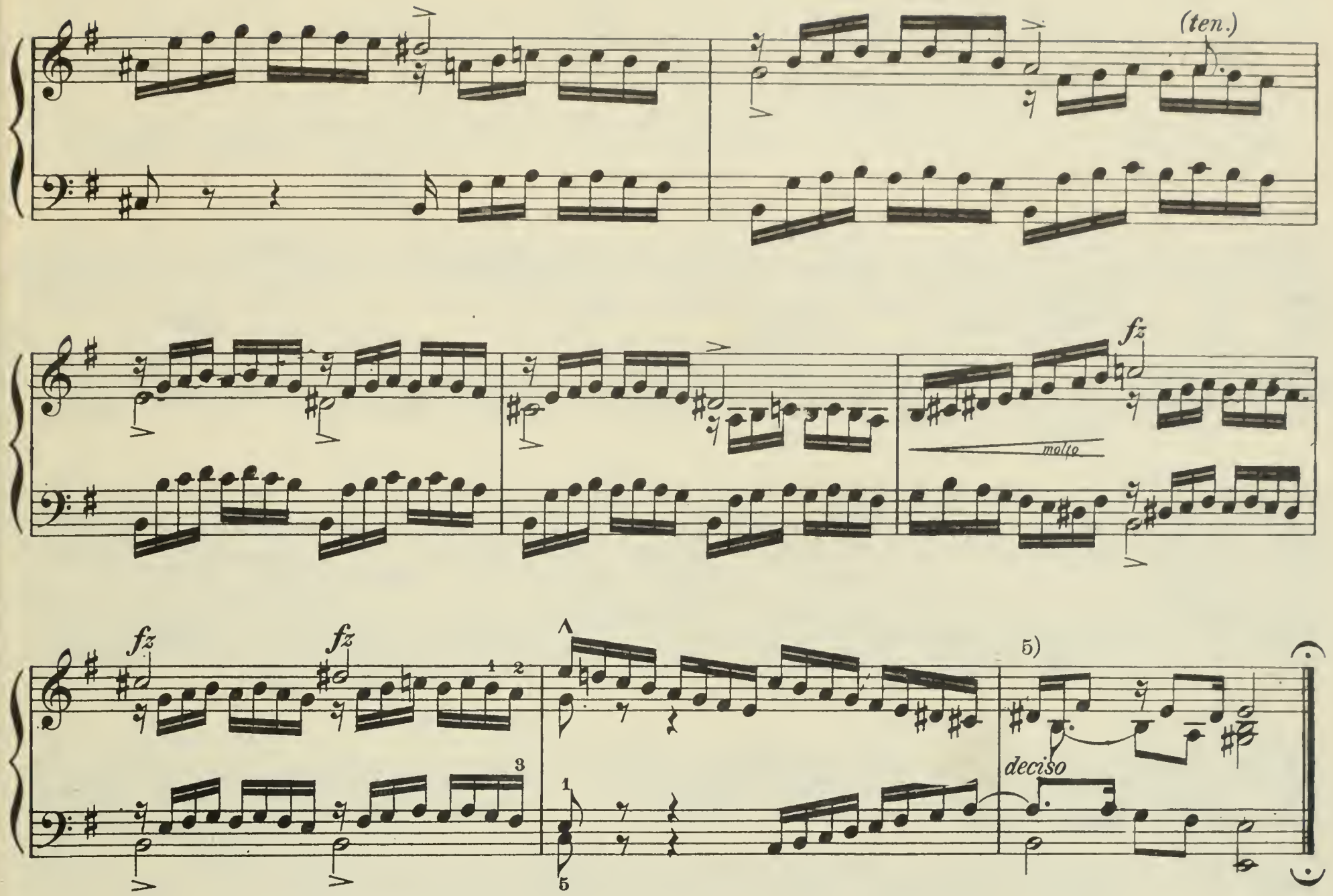
f-p

p tranquillo

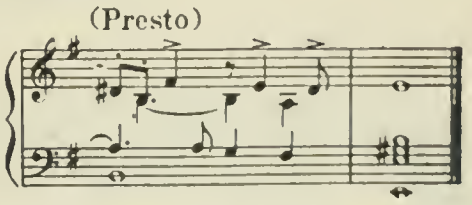
Close given in



[8] 4) Despite its altered character, the contents of the *Presto* are most intimately related to those of the slow movement. On the one hand, the 16th-note figures are a direct continuation of the former accompaniment-motive; on the other, the two parts have the inner bond of an *harmonic basis common,* taken all in all, to both. Thus, the first four measures of the *Presto* are (viewed harmonically) a transition into the subdominant of the opening measures of the Prelude. Meas. 5–7 of the *Presto* contain a "contraction" of meas. 10–14 of the *Andante,* in the original key. In the *Presto,* meas. 8, 9, and half of 10, correspond exactly to meas. 15, 16, and half of 17, in the preceding movement. From here onward, the movement frees itself from harmonic constraint, and the tempestuous sweep reaches a climax in a cadence-like organ-point. This last effect, no less than the typical figurate half-measure motive with its consistent repetition and peculiar phrasing as an *auftakt*-motive, vividly remind us of the C-minor Prelude (Nº II), which we advise the student to repeat as this juncture; whereas the slow part of this piece has a yet completer model in the middle movement of the "Italian Concerto", which may be introduced here as a valuable side-study. (Compare "Appendix" **on next page.**)



[9] 5) By a doubling of the note-values in the closing measure, the Cadence would lose nothing in energy, and might possibly gain not inconsiderably in firmness:



let the player decide, whether this form is not more congenial to his rhythmico-symmetric sense, than the original one, and choose accordingly. No compromise (in the shape of an indefinite "Allargando") is permissible. In either case, the tempo must be strictly observed.

Appendix.

From C. Ph. E. Bach's "Essay on the true method of playing the Clavier".

(Part I, Chapter 3.)

§ 7. "On account of the want of a sustained tone, and of a perfect *crescendo* and *decrescendo,* which have been not inaptly compared to light and shade, it is no easy task to execute a singing *Adagio* on our instrument, without growing tedious and showing too great simplicity through chariness of ornamentation, or becoming indistinct and ridiculous through overmuch embellishment.... The golden mean is hard to find, it is true, but not impossible.... But all these graces must be executed in such a rounded and finished style, as to make the listener think he is hearing mere plain notes. To this end, a freedom in execution is necessary which shall exclude all servile imitation or mere mechanical dexterity. One must play from the heart, and not like a trained bird.

§ 13. "As a musician cannot move others without himself feeling emotion, he must be able to arouse in himself all the emotions which he would impart to his hearers; he makes them understand his feelings, and can in this way best excite them to sympathy.... This becomes more especially his duty in pieces of an expressive cast,... in playing which he must feel the same passions that moved the composer when penning the composition".

It will be seen that these opinions of the younger Bach are in complete accord with those advanced in the N. B.'s to Preludes IV and VIII. From them, therefore, the latter receive confirmation, and are set by them in the right light.

Fuga X. a 2.

Allegro deciso.[1]

Counter-subject 3)

f non legato. distintamente[4]

2)

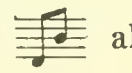
f

C.S.

più leggiero

ff

[10] 1) The Editor is very sensible of the difficulty of finding the correct interpretation and explanation for much which is left, in this work, to intuition; — especially in view of the conflicting opinions already advanced by eminent authorities, each of which merits full confidence, and which are, nevertheless, wholly irreconcilable. While Riemann holds that this fugue has, "on the whole, a contemplative character", Tausig expresses an opinion diametrically opposed to this by his expression-mark "Allegro con fuoco"; and Bischoff differs from both, choosing to express his idea of its interpretation by "Allegro capriccioso". The Editor inclines to Tausig's view, but for the "con fuoco" would prefer to substitute "deciso". He considers that dynamic refinement and variety are of less importance than a transparently distinct execution of the figuration; *forte,* with light and shade appropriately distributed, should prevail throughout.

2) It seems to the Editor that *both* of the final eighth-notes  also belong to the theme, although Riemann passes over this point in silence.

3) This fugue surpasses all the others in simplicity
It is the only one in two parts; contains neither inversions nor stretti;
And abstains from a manifold variation of the counterpoint in its consistent retention of the first counter-subject.

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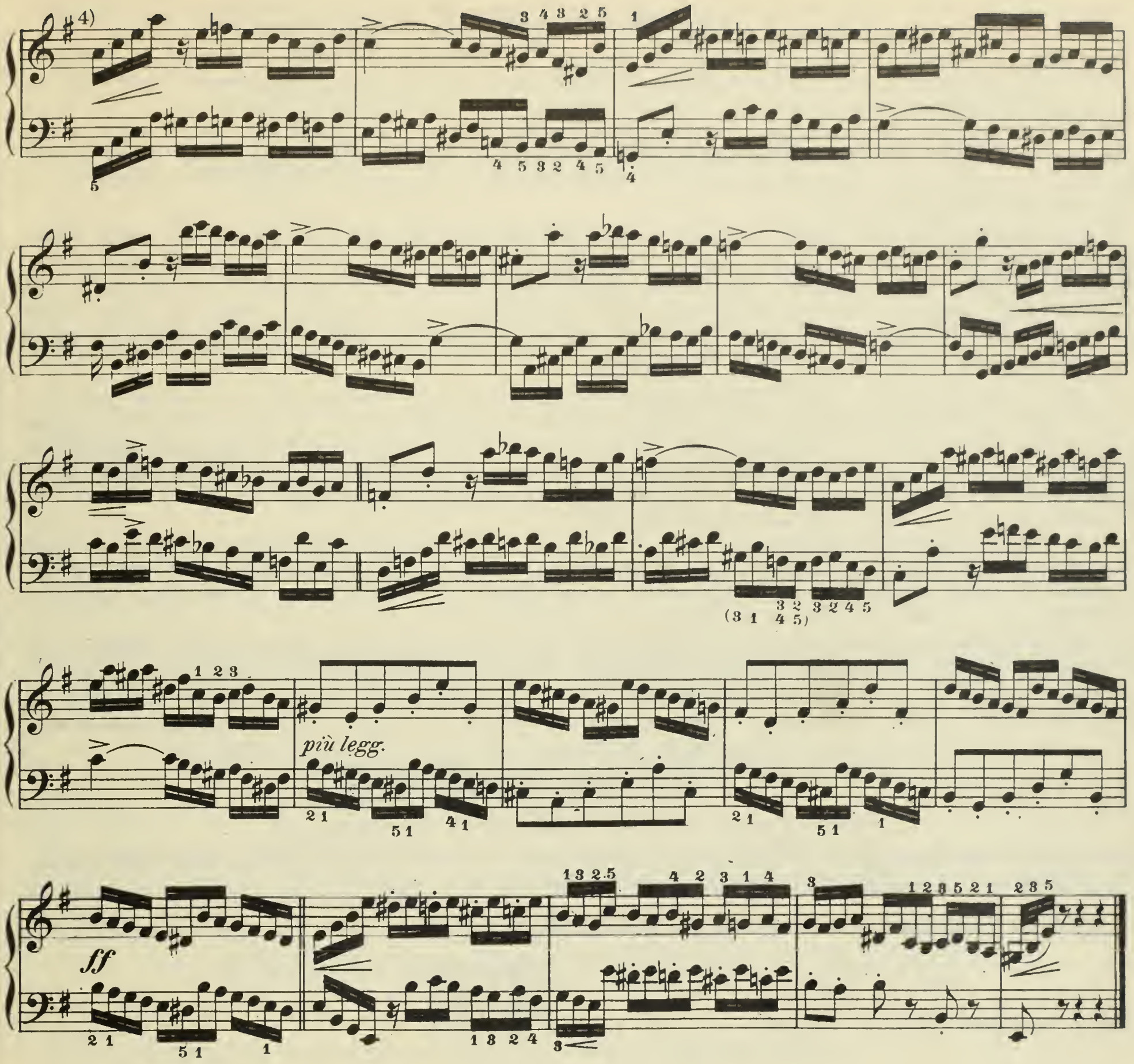
*"The vivacity of the *Allegro* is commonly expressed by detached notes". — C. Ph. E. Bach. — Compare the N. B. to Prelude VI.



4) Our scheme of division coincides with that of Riemann. However, if we take the circumstance into consideration, that the next division and the one after it are a *complete and faithful repetition* of the first two divisions (at least as regards their form, if not the harmony), and that these 19 measures actually contain the contrapuntal inversion of the first 19, we are led to the conclusion that here the traditional fugal form is not present, and that another, corresponding to the contents, is adopted. Indeed, the Editor has long been of the opinion, that every theme or motive creates — according to its length, style, or character — its own, individual form: and that the rules prescribing the adaptation of new ideas to received forms, are wholly hurtful. It is to be hoped that the time will come when the fugue and symphony will be regarded as the perfect flower of Bach's and Beethoven's thought, but not, at the same time, as the loftiest aim of the modern composer. For, when new ideas are demanded, unusual forms should not surprise.

We take the liberty of adding a comparative view of Riemann's scheme of division and that proposed by the Editor:

Riemann:	I.		II		III
Number of measures:	10	9	10	9	4
Divisions:					
As proposed by the Editor:	I		II (Repetition of I)		Coda

Appendix to Fugue X.

The Editor proposes to transform this fugue, by doubling the soprano in the higher octave and the bass in the lower octave, into a Study in Octaves, the usefulness of which, on account of the peculiar structure of the figuration, should be very great.

Though the rôle of octave-technique in modern piano-playing is a very prominent one, and in spite of the many extant methods and examples, but little has been taught or written concerning the *manner* in which octaves ought to be played. At this juncture, therefore, the Editor considers it appropriate to offer a few remarks on the most important points. These are:

1. The position of the hand. The back of the hand, together with the first joints of the fingers, should form an even, nearly horizontal plane, having a slight downward inclination from the wrist. The three middle fingers, which are mostly unemployed, should be held in a loose group, with their tips drawn inward, so that the disagreeable scuffling across the intervening keys in the octave may be avoided. While the wrist should move with perfect freedom and looseness, care must be taken to keep the thumb and little finger at exactly the right distance apart, and in position for striking.

2. The movements, of which there are three:

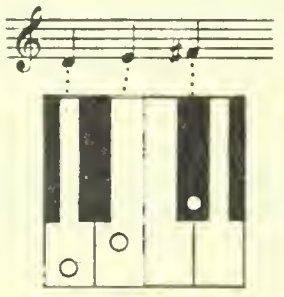
a) The striking of the key, — a sharp, decided *downward* movement of the wrist. On this the Editor wishes to lay special stress; while the *rebound* of the hand from the keyboard should be *involuntary,* effected solely by the combined elasticity of the hand and the pianoforte-action. (Though the above applies chiefly to detached octave-playing, the characteristic element of octave-technique, the principle therein contained is equally applicable to the subspecies of the *Portamento. legato* octave-playing.)

b) The second kind of movement is that of the arm. It is the function of the latter to follow the hand sideways and horizontally, and to carry it over the place where the down-stroke is to be made. This renders it possible to strike the keys *vertically* and exactly in the middle. The movement of the arm, which principally affects the forearm, must likewise be perfectly free and loose.

c) The third kind of movement is the turning of the wrist, carrying the hand with it, to either side, the arm remaining quiet; also, the slight shifting from white to black keys, and vice versa.
The former occurs when the distance between the keys to be struck is too small to require a shifting in the position of the arm, for instance in appoggiaturas, trills, or in figures revolving about a central tone, e. g.

Position of hand, on central tone *d*. on central tone *g*.

In passing from white keys to the black keys lying further back, the point where the key is struck should be so shifted as to carry the hand gradually from the edge of the keyboard to the middle. For example, the way which the hand would take in playing the octaves:



night be represented about as follows:

In such cases another rule is to be observed, namely, that the wrist is to remain at *the same* height for striking both the white and the black keys, consequently, the fall of the hand is less for the latter than for the former.

Above all, however, the player must seek to acquire an equal and even stroke both in tone and rhythm, and an *equal power of tone in both notes of the octave.*

Finally, one of the most important points in learning octave-playing is

3. The Phrasing,* i. e., the grouping of the tones of a passage in conformity (a) with the musical motives, (b) with the position of the notes on the keyboard, or (c) with the change in the direction. This grouping, however, should be audible only to the player, and in public performances should properly form only a mental, not a physical, factor.

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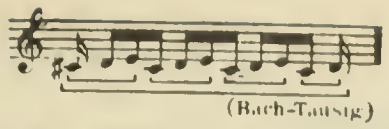
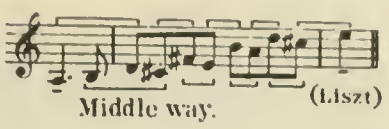
* To the best of my knowledge, this valuable expedient — which, besides, is entirely independent of the *musical* phrasing — has not as yet been theoretically exploited.

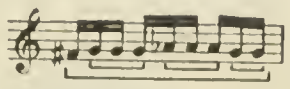
EXAMPLES: 

Taken thus, each group requires only a simple sideways movement (up) and the easy successive seconds are retained.

The phrasing: on the contrary, would require a twofold shifting of the hand, and exhibit an ascending second followed by a descending leap of a third.

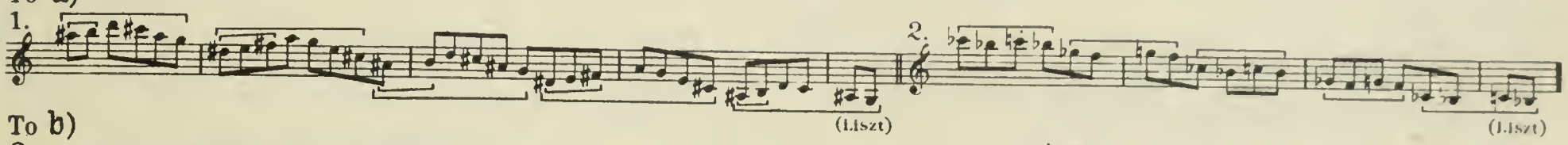
In the following passage: 

the upper phrase-marks show leaps of fourths and fifths, while those below give successive seconds.

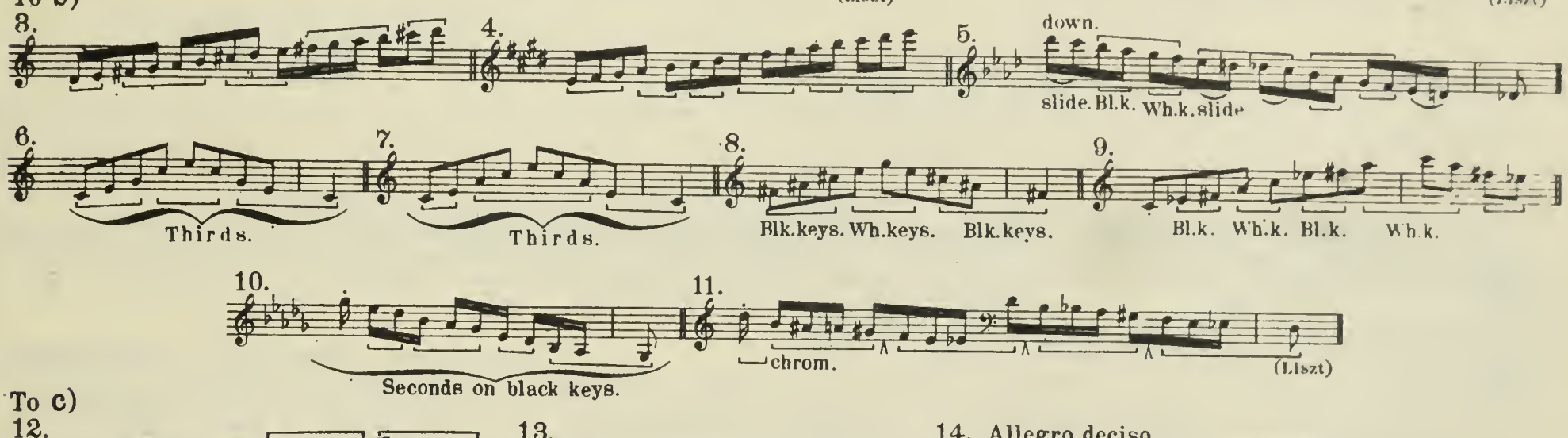
The example quoted above, from Chopin's Nocturne, is to be phrased in such a way that the hand remains, in each group, quietly over the same tone:  whereas the following passage: can be best executed, as marked above, by letting the hand glide easily between the 1st and 2nd tones of each group, from the black key, to the white one.

Further examples in phrasing (all to be imagined in octaves) are:

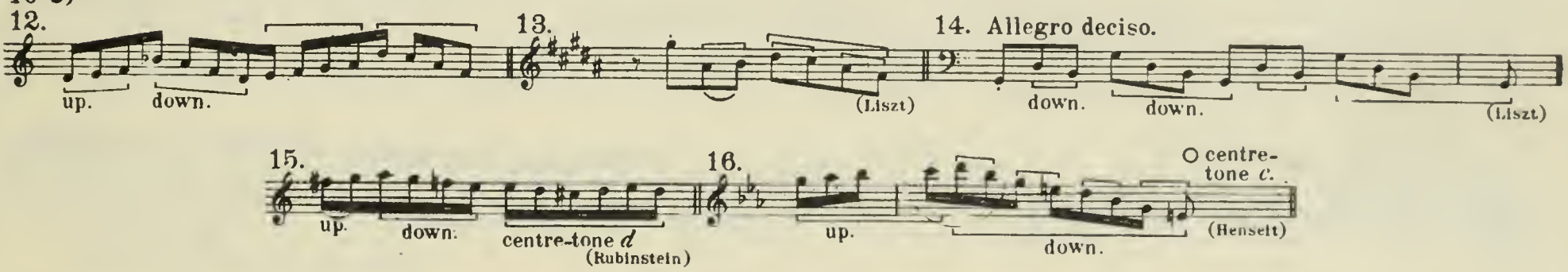
To a)



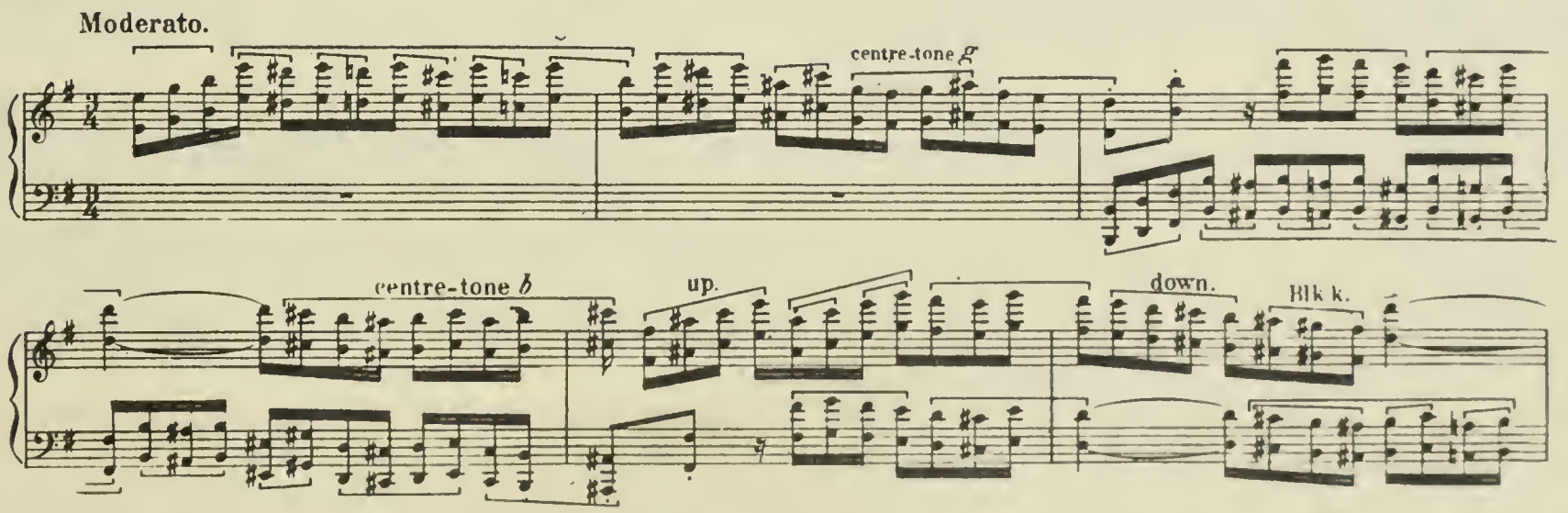
To b)



To c)



Now, applying these principles to our fugue, we obtain the following result:

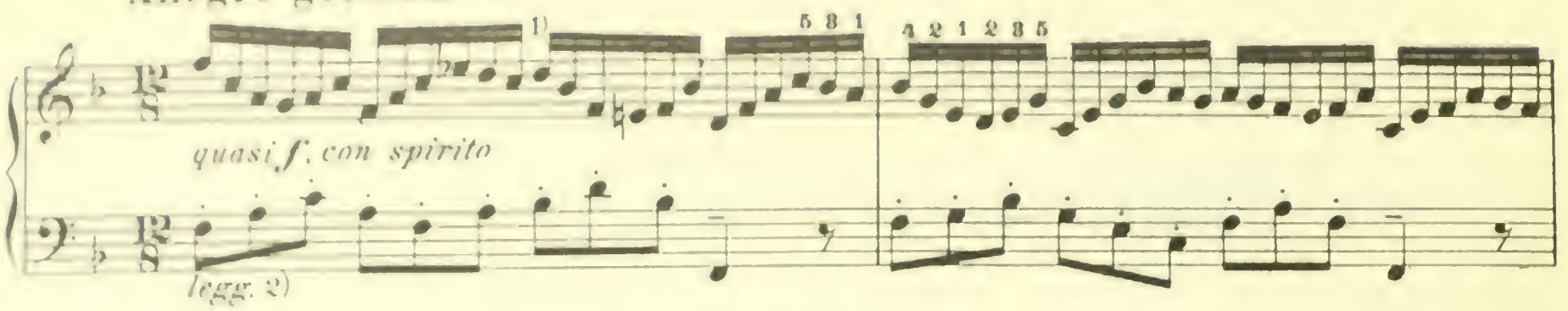


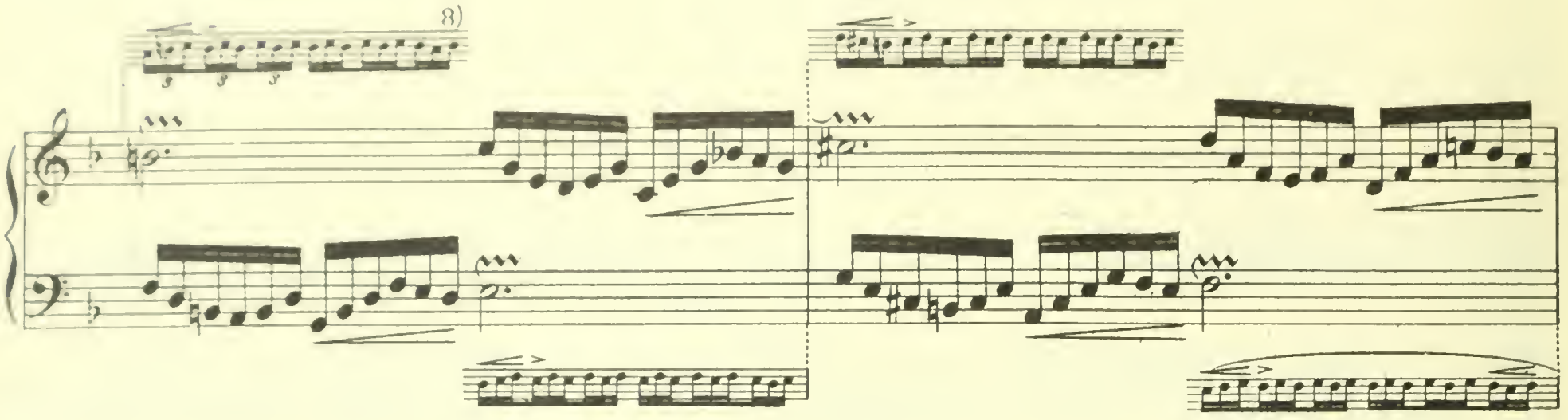
etc.

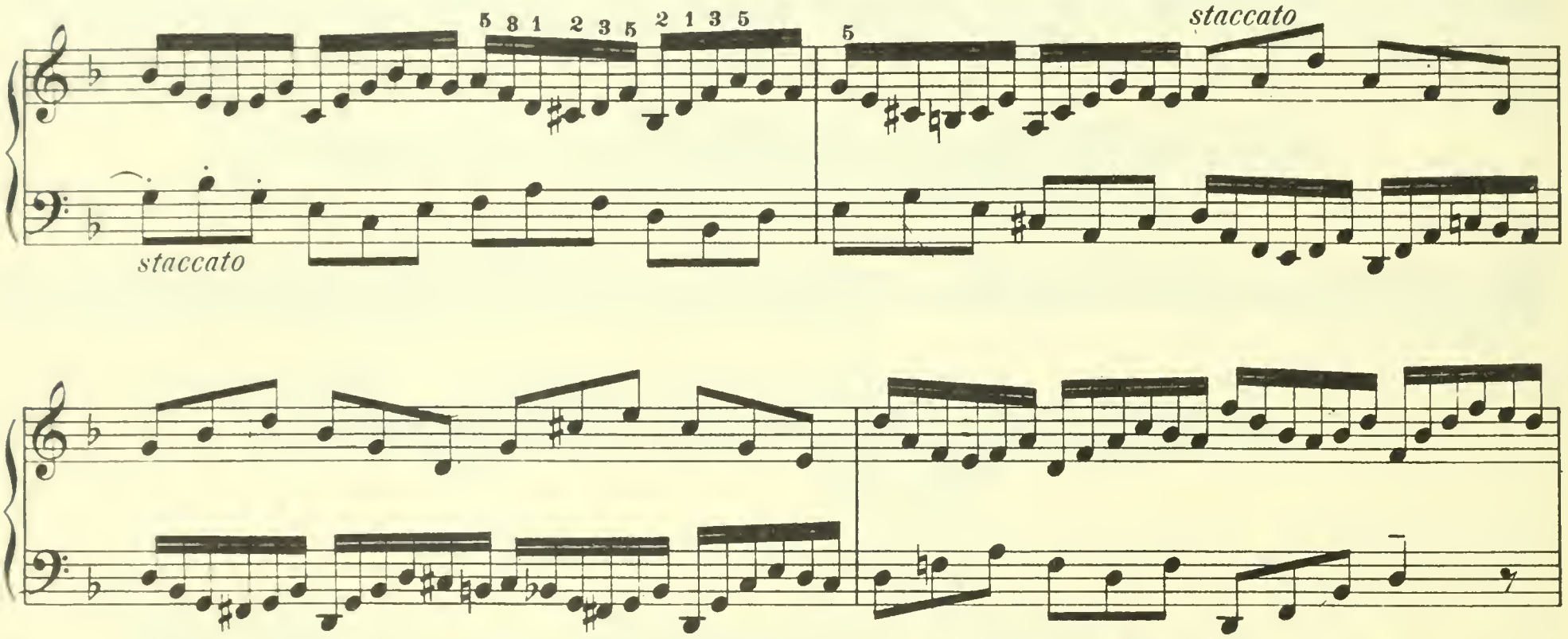
Even should the player not avail himself, in the present case, of this critique of octave-playing, it will prove extremely useful in executing Bach's organ-pieces on the piano. (Also compare Appendix to Vol. I.)

Prelude XI

Allegro giocoso.

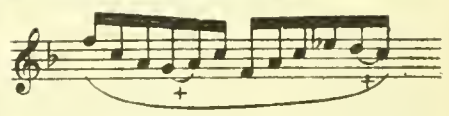






1) The original conception of this half-measure thematic figure is a purely *chordal* one:

The insertion of a changing or passing-note in each group of quarter-notes gives it its present appearance:



2) "Lightly", but not feebly or affectedly; such is the meaning of this expression-mark in Bach, and the performance of the whole piece is to be shaped accordingly.

3) With regard to the trills, we refer, in general, to the Appendix to this Prelude, and, in particular, to № 12 of the Two-part Inventions (in the Editor's edition) as an admirable preliminary study.

N.B. This Prelude affords material for three different exercises: Flowing Chord-figuration, Studies on the Trill, and the Springing Staccato — contrasts which the player should seek to combine to a Whole.

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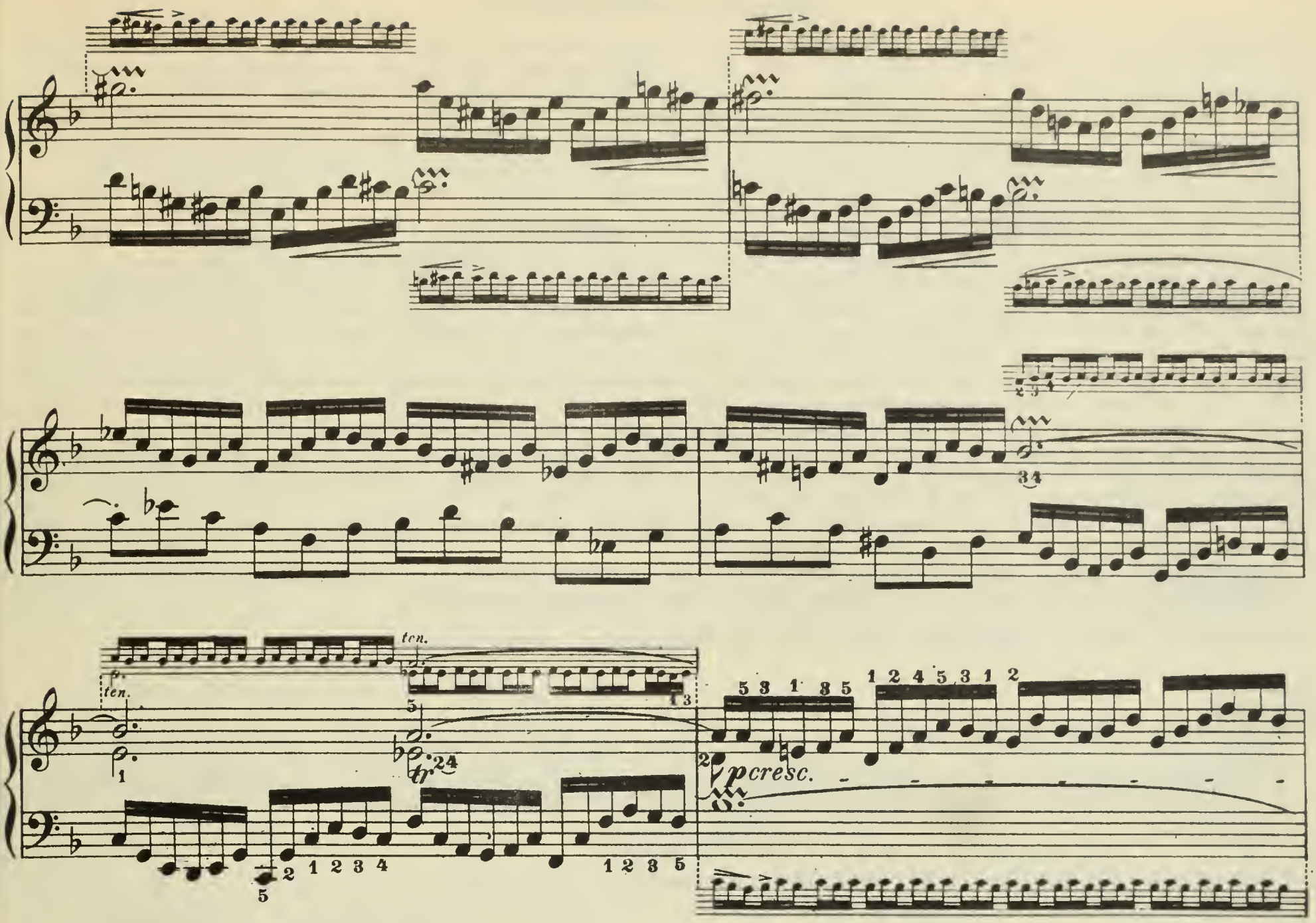
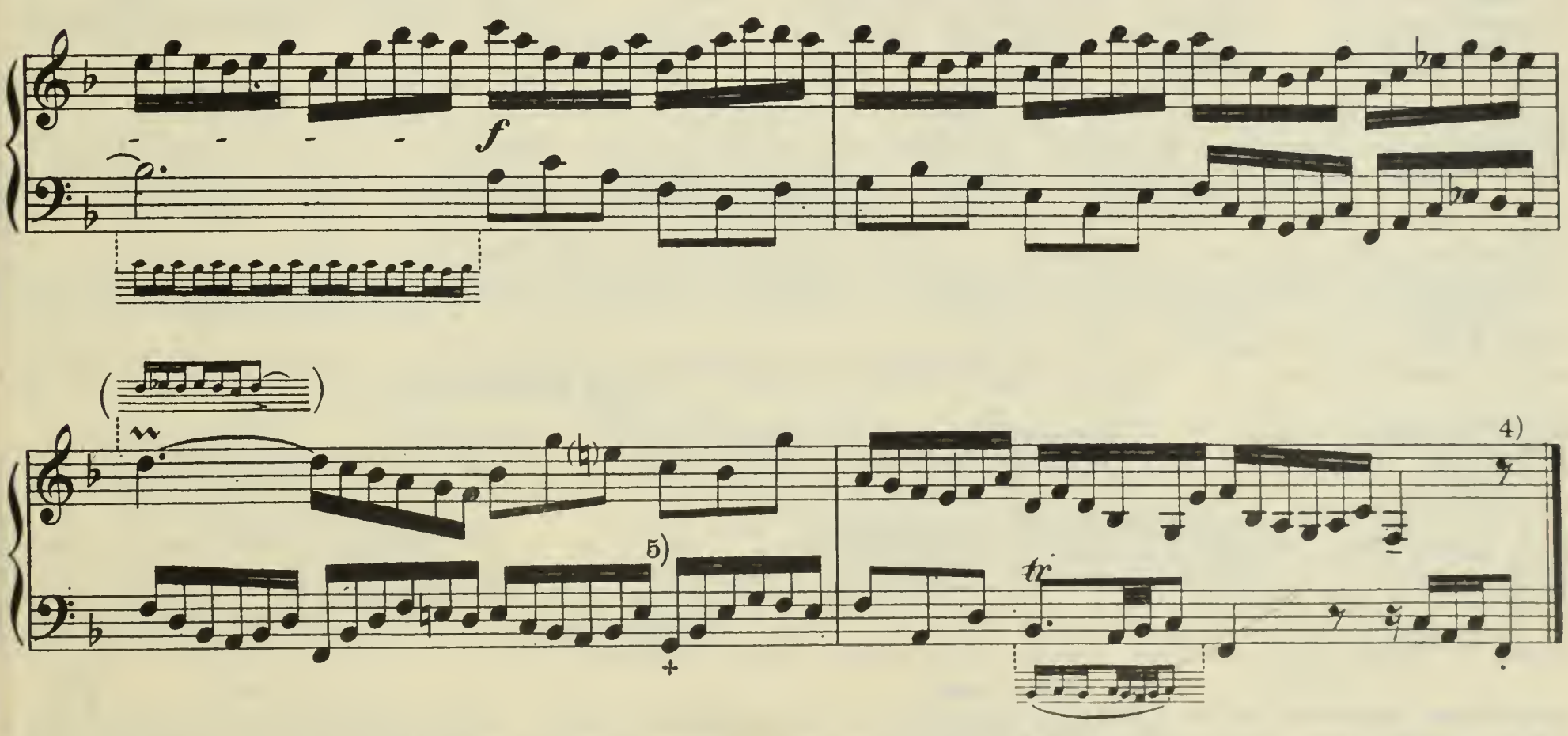




[15] 4) As in the case of the first Three-part Invention, the Editor found it impossible to formulate any scheme for the formal division of this Prelude. It is one of those Bach "sketches" which cannot be adapted to fit dogmatic rules, and which, by their genuinely "preludial" character, afford the best justification for their name.

5) Many editions have *f* here instead of *g;* the former would indicate an organ-point, which, however, is not intended here; the latter gives the fundamental part the following form:

Appendix to Prelude XI.

Whereas octave-technique (comp. App. to the preceding Fugue) assumed importance only in modern piano-literature, Trills have at all times played a leading part. But what transformations the trill has undergone — from a simple ornament of the melody up to a self-subsistent feat of virtuosity — is revealed with phenomenal clearness in Bach, Beethoven, and Liszt. In my opinion, the most diversified and complicated tasks for the study of the trill are to be found in Beethoven's Sonatas, Concertos, and Variations. — With special reference to the trill as exemplified in Bach, we quote first of all the following remarks from the work by C. Ph. E. Bach, already cited above at Prelude IX:

§ 3 (Chap. 2). "A good clavier-style distinguishes three different kinds of trills; — the ordinary trill, the trill from above, the trill from below, and the inverted mordent.

§ 7. Trills are the most difficult graces. Not everyone can master them. They must be assiduously practised in youth. Their beats must, above all, be even and rapid. A rapid trill is always preferable to a slow one....

§ 8. In practising the trill, do not lift the fingers too high.... [Make a note of this!] Begin it quite slowly, gradually increasing in rapidity, but always smoothly; the nerves [muscles] must also be relaxed, otherwise a goat-like, unequal trill is produced. Many try to force the trill. In practising, the rapidity should not be increased until the trill is entirely smooth and even. The higher tone, when played for the last time, is snapped off; i.e., after striking it, the finger-tip, bent as far inward as possible, is withdrawn from the key with the utmost swiftness, with a slide.*

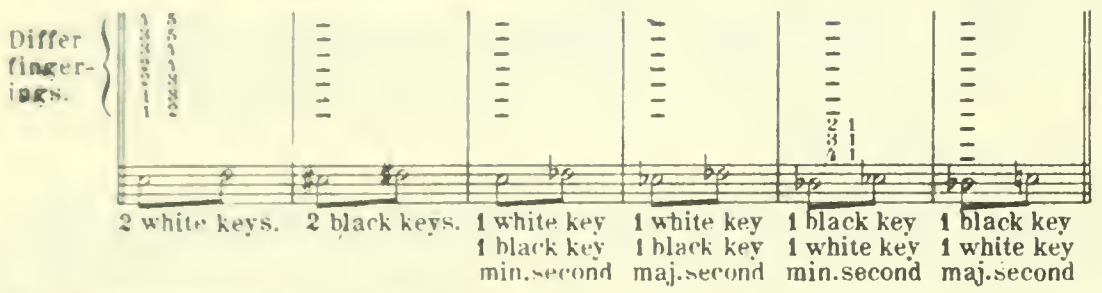
§ 9. The trill must be industriously practised with all fingers.... for sustained trills sometimes occur in the extreme parts, in which one has not a choice of fingers, the others being employed in carrying out other parts....

§ 12. A trill over a note of any considerable length, whether it progresses up or down, always takes an after-beat.... A trill not followed by another note, e. g., at the close, or over a fermata, etc., always takes an after-beat." — Bach declares it to be wrong

§ 21. ...."not to sustain a trill properly: for all kinds of trills, down to the inverted mordent, should occupy the full time-value of the note over which they are set...."

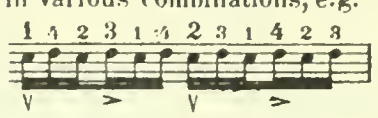
To the above must be added, that each and every trill ought to contain a *determinate number of notes,* and should be rhythmically grouped; only by this means can absolute evenness be attained.

The following *scheme of systematic trill-exercises* may be modified to suit individual needs.

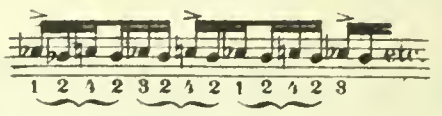


Same, with alternating pairs of fingers:
1213 – 1323 – 1423 – 2423 – 2434 – 2534 – 3435 – 3545;

with different accentuation, in various combinations, e.g.

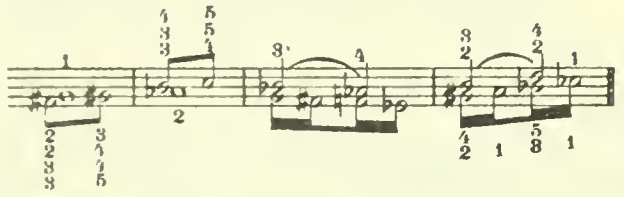


and with changing seconds, e.g.

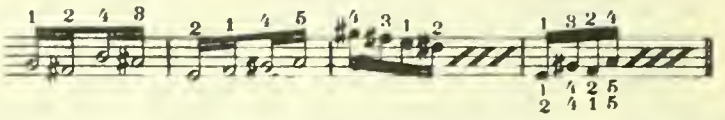


As a preparation for trills in thirds the Editor recommends:

a) simple trills with sustained tones, e. g.

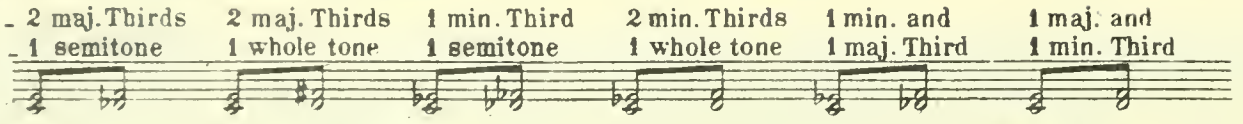


b) disjoined double trills:



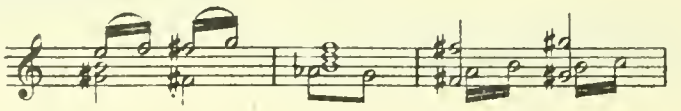
Trills in thirds follow next:

In pairs of ____ 2 maj. Thirds | 2 maj. Thirds | 1 min. Third | 2 min. Thirds | 1 min. and | 1 maj. and
With interval of ___ 1 semitone | 1 whole tone | 1 semitone | 1 whole tone | 1 maj. Third | 1 min. Third



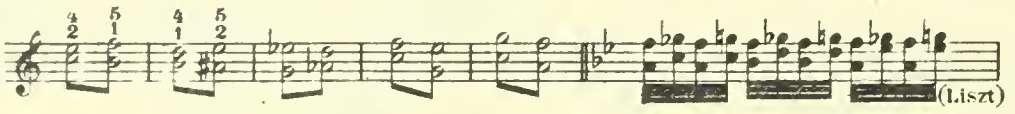
to be transposed to all degrees of the octave.

Then follow Trills in all species of fourths, fifths, and sixths; and Trills above, below, or between 2 or more held tones, e.g.



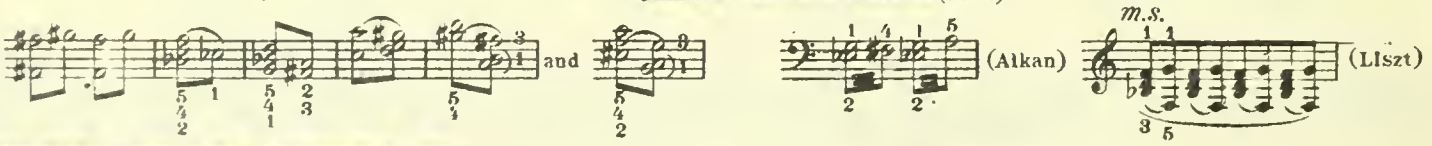
etc.

Double Trills in contrary motion and with chord-intervals; e.g.

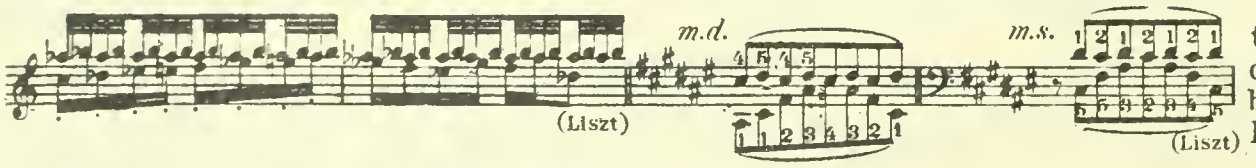


(comp. Coda of Beethoven's Concerto in *E♭*, 1st movem.)

Trills with a changing number of parts (simulated double trill), e. g.



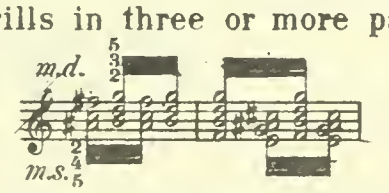
Trills with a second *obbligato* part, e. g.



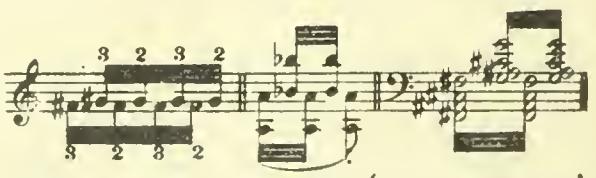
to which class melodies over an organ-point formed by a trill also belong (see Beethoven, Op^s 53, 109, 111).

Finally, the desire to produce trills in three or more parts led to the idea of:

Chord-trills executed by the alternate striking of the hands, e. g.



an idea transferred later to one-part trills and Octave-trills:

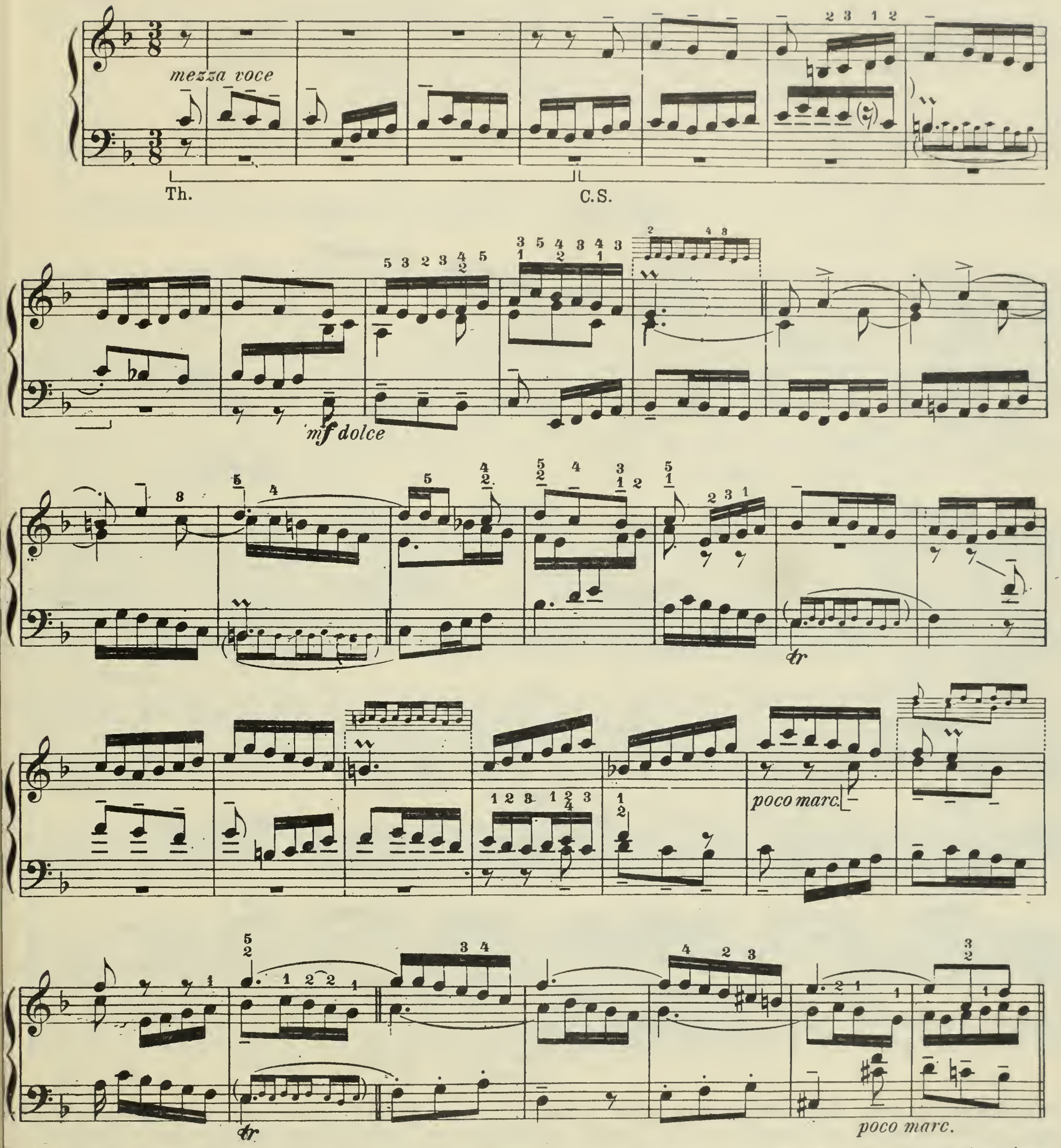


As a supplementary study we must notice the Tremolo, which is properly a *trill in wider intervals.* (Compare Liszt's *Transcendental Tremolo-Étude* on Paganini's *Caprice.*)

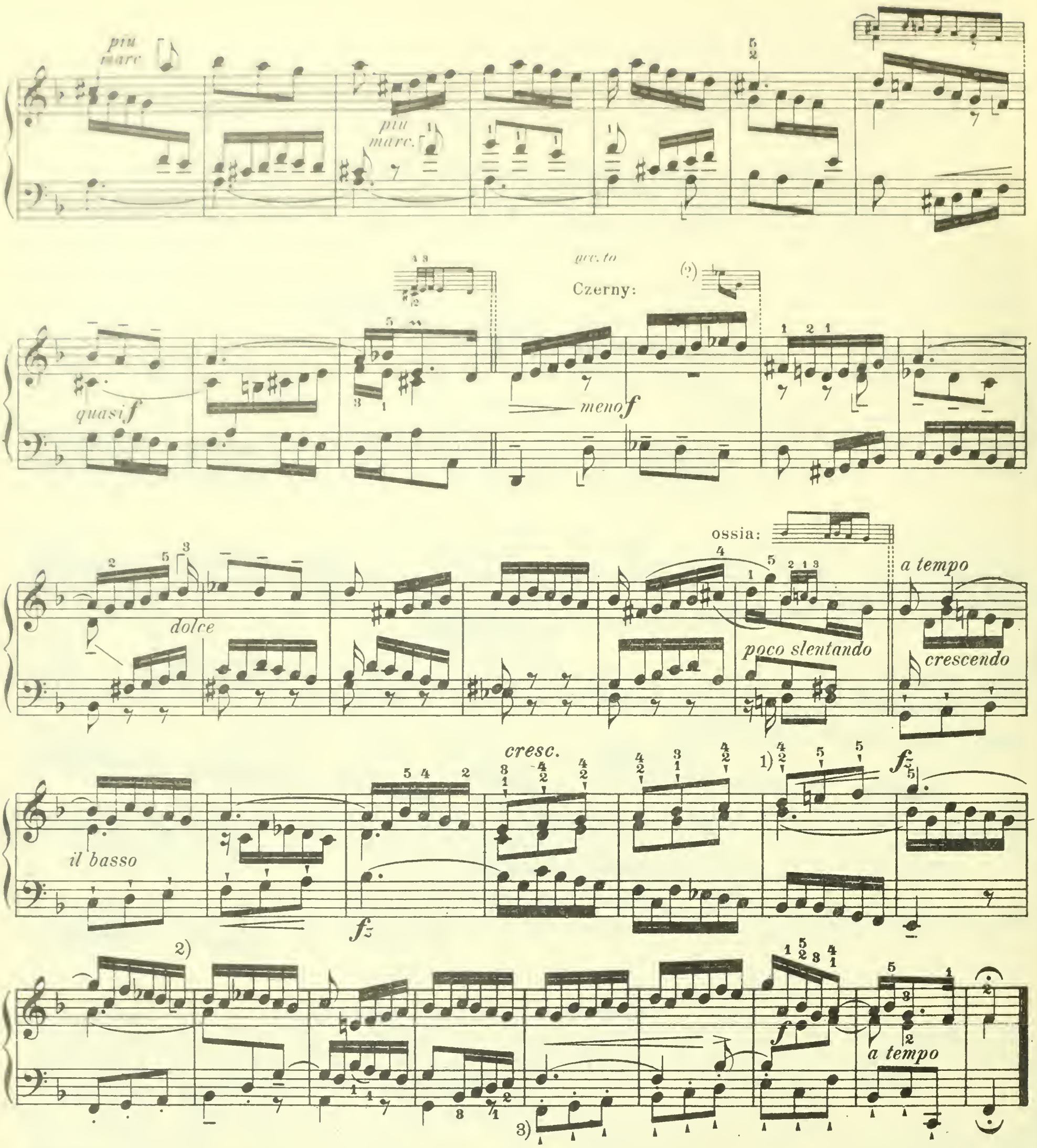
* It was considered best not to suppress the mention of this peculiarity of technique, so characteristic of that time; though hardly any modern pianist will be able to follow the given directions.

Fuga XI, a 3.

Allegretto, ben misurato, con semplicità.

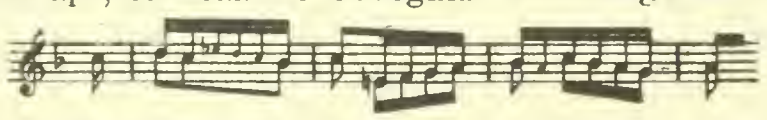


[17] **N.B.** Despite its careful polyphonic working-out, this fugue belongs to the pleasing and less exacting class. As the exponent of a type of character it is not the peer of the *E*-minor Fugue, although the latter commands only comparatively modest resources of expression. The Editor felt obliged to suppress the "elegant" phrasing of the first 5 eighth-notes which is in such vogue, and for which Czerny is probably responsible, in favor of a more justifiable mode of execution.



1) Although these 3 eighth-notes, on account of the held tone *bb*, can be taken only with the finger-stroke, they must nevertheless be brought out as a direct continuation of the preceding *staccato;* this is the aim of the fingering given. The ascending bass part should be taken as a model, and the imitation should sound out prominently.

2) Though no one, perhaps, can fail to recognize the disguised theme in this ornamentation, we call special attention to it:



3) An analogous case to that under 1).

Prelude XII.

Andante.[1)]

with round, full tone
largamente, espressivo

2)

poco sentito

Ped. ✻

più pieno

p cresc. con affetto

espressivo molto

3)

dim.

ossia

[19] 1) *Andante* (moderately slow) is to be supplemented, in the further course of the piece, by the qualifying words *"tranquillo, espressivo, mesto, appassionato"*.

2) Rests have been added by the Editor to fill out breaks in the full number of parts.

3) The Editor conceives the form which makes its appearance here as belonging to the tripartite type, and has arranged his scheme of division accordingly. Thus the first part embraces 5½ measures, supplemented by an external appendage of 2½ measures more; the second part contains two divisions of 4 and 8½ measures respectively; and the third part extends to the close.

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più dolce

Close, acc. to Forkel:

poco slentando *a tempo*

più f subito

Ped. Ped.

sempre sostenuto e con grand' accento

più sostenuto

ten.

molto cresc.

f ma non strepitoso

Ped.

ossia ad lib. *m.d.* *m.s.*

etc. u. s. w.

III. Ped. (sustaining Ped.)

Fuga XII, a 4.

Molto sostenuto, ma fermo *in tempo e carattere.*

Riemann: Adagio pensieroso = ¢)

acc. to

ben tenuto

T *p*

A *p*

tr

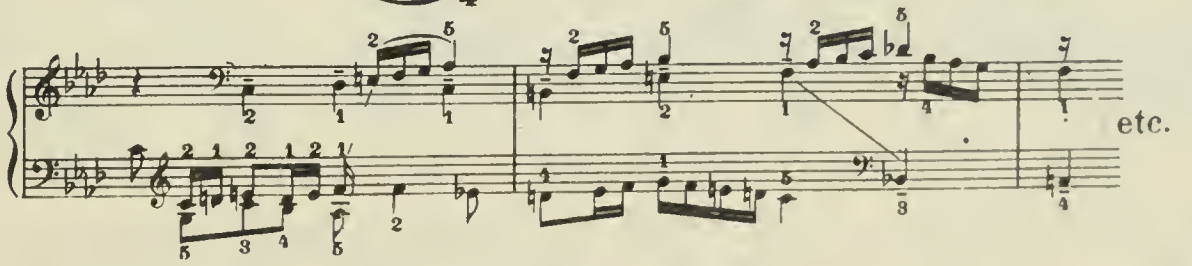
1) B

poco marc.

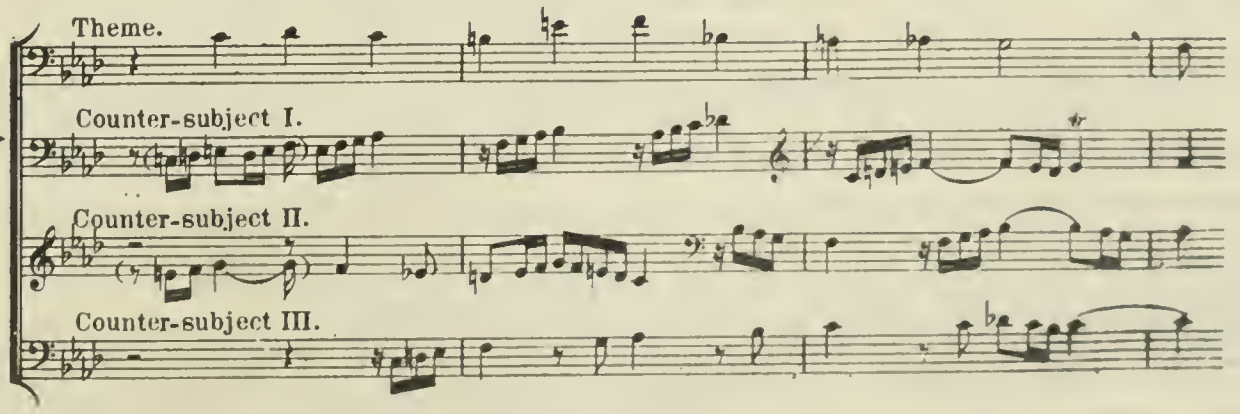
dolce

2) S

[21] 1) The following arrangement, derived from a crossing of the hands, will materially promote a distinct enunciation of the theme:



2) A writing-out in score plainly shows the interrelationship of the theme and the three counter-themes, and is given here as an aid to the student: →



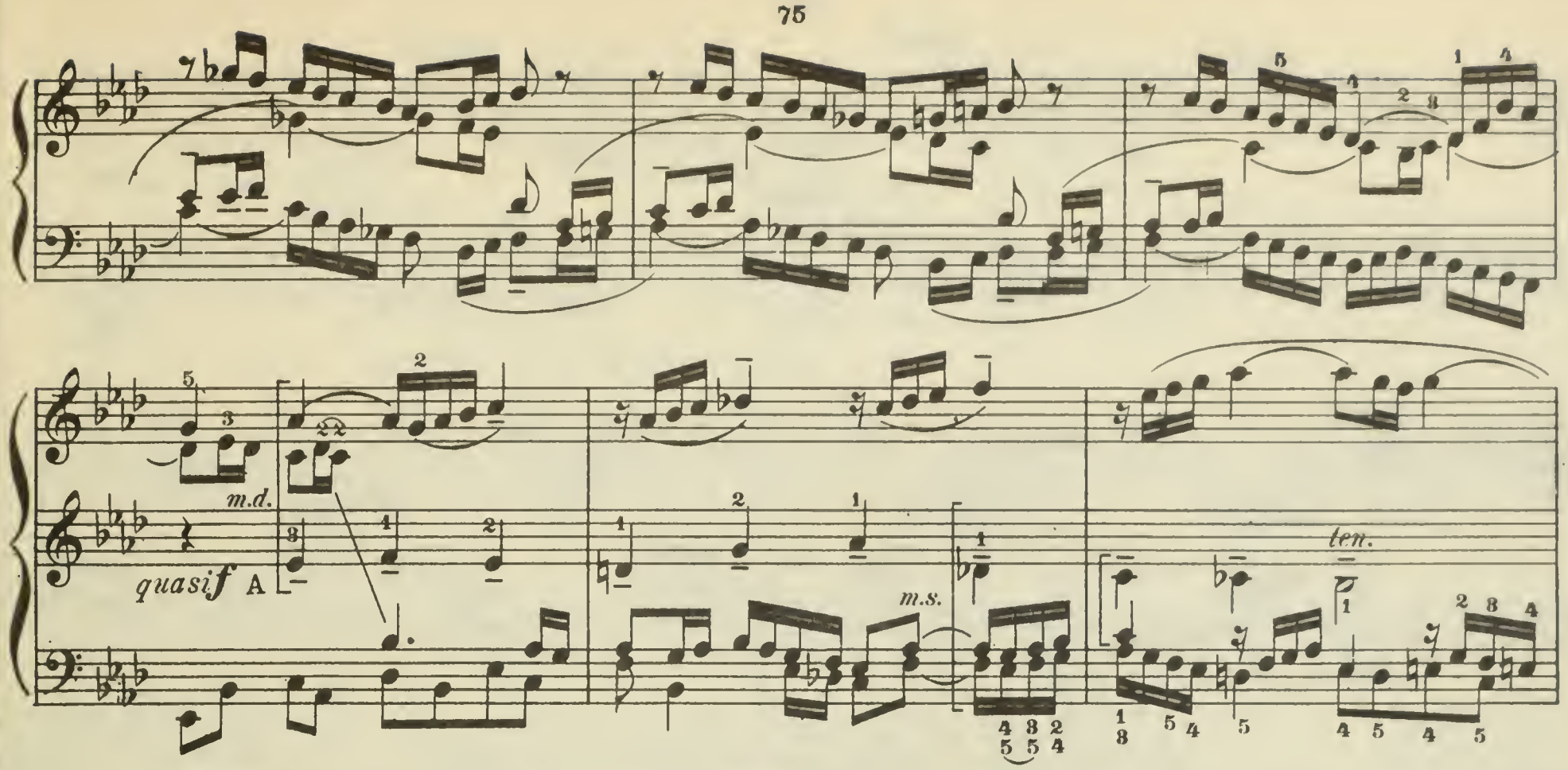
The connecting-link does not belong to any one of the counter-themes, in particular, and is inserted alternately before the second and third.

8)

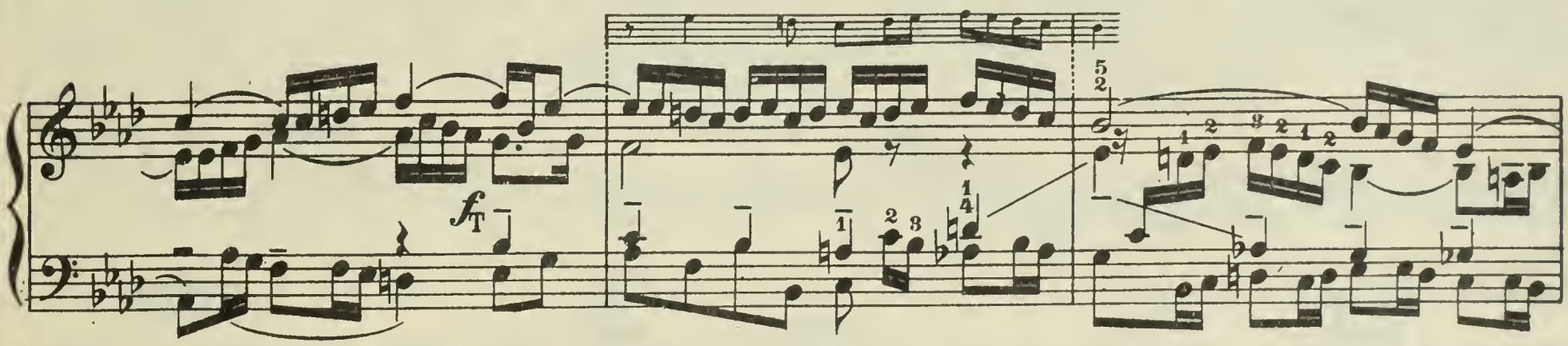
4) *gravemente*

3) From the beginning of the second development, a certain rigidity in the form and monotony in the harmonic and contrapuntal evolution are perceptible, which gradually ruin the effect of the magnificent and promising first part. For this, in our opinion, the unbroken *tripartite* rhythm (= 12/4) is chiefly to blame. And then comes the monotonous succession of the alternate entrances of the theme and the episodes; one follows the other with pedantically strict regularity. The episodes themselves elaborate unchangingly a motive of not exactly remarkable rhythmic charm, based on an harmonic sequence either ascending or descending.— Avoid, in this last-mentioned motive, a too pronounced marking of its *anapestic* character (by detaching the eighth-notes) a method of execution which, in the frequent repetitions, would endanger the grave character of the piece; and adhere as closely as possible to the Editor's phrasing.

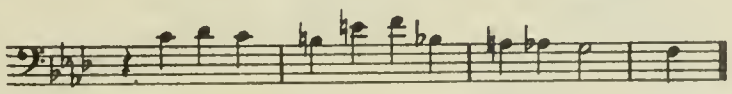
4) Here the tripartite rhythm is abbreviated by half a measure, which causes a shifting of the fundamental rhythm; this abridgment of the symmetrical form is, however, made good in the next episode by the insertion of two quarter-notes. A similar diversion appears before and after the entrance of the theme in *E*♭ major.



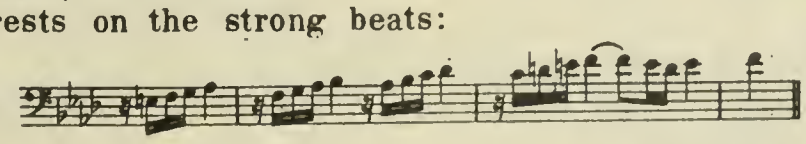
(N.B. Counter-subject II!)



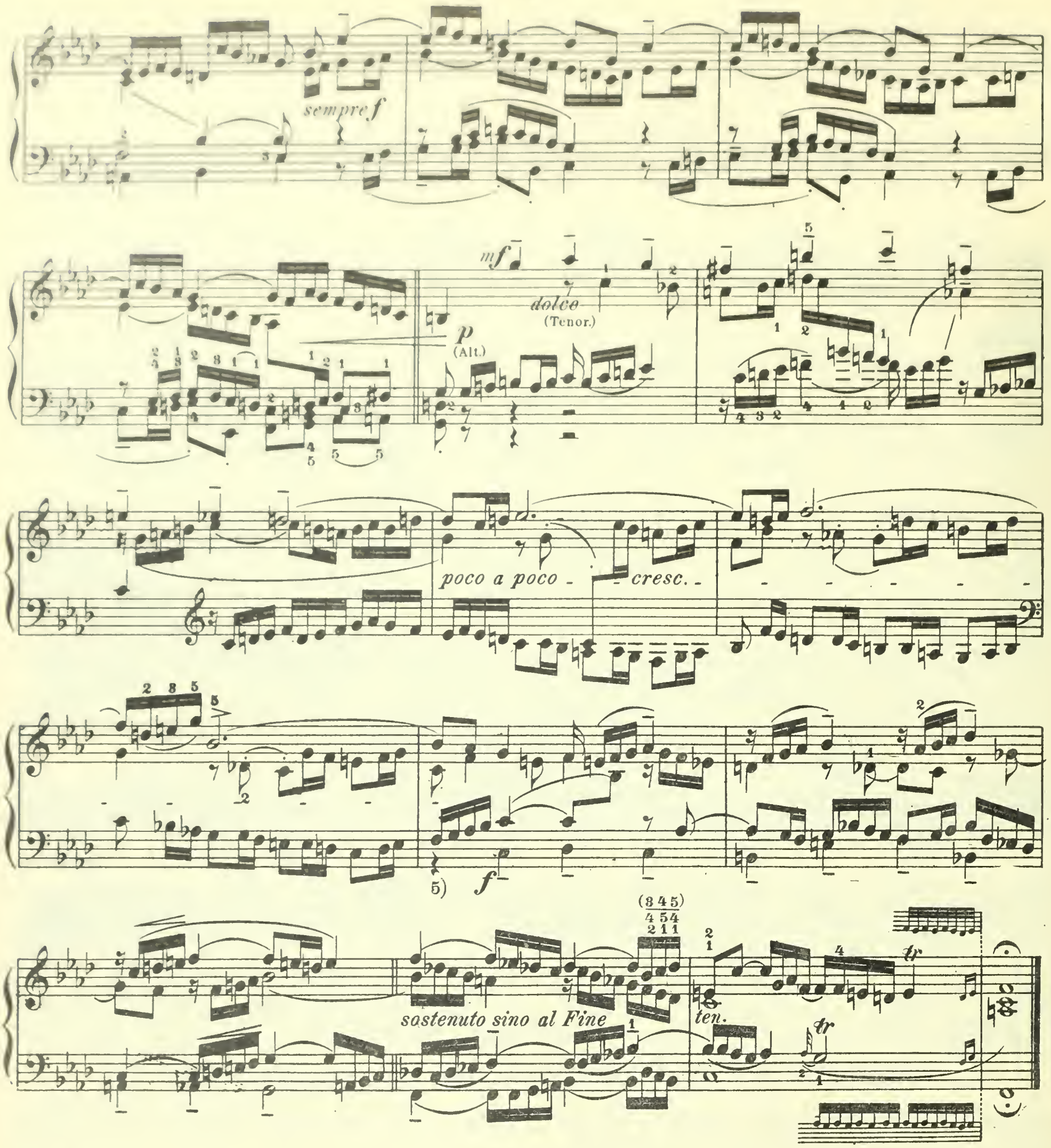
N.B. To the very evident relationship subsisting between this fugue and the ninth of the Three-part Inventions, the similarity in key may, first of all, contribute in some measure. But a still closer bond appears on comparing the thematic material of these two pieces. For example, both in the Invention and the Fugue the principle theme is composed of quarter-notes in chromatic succession:

Fugue:  Invention:

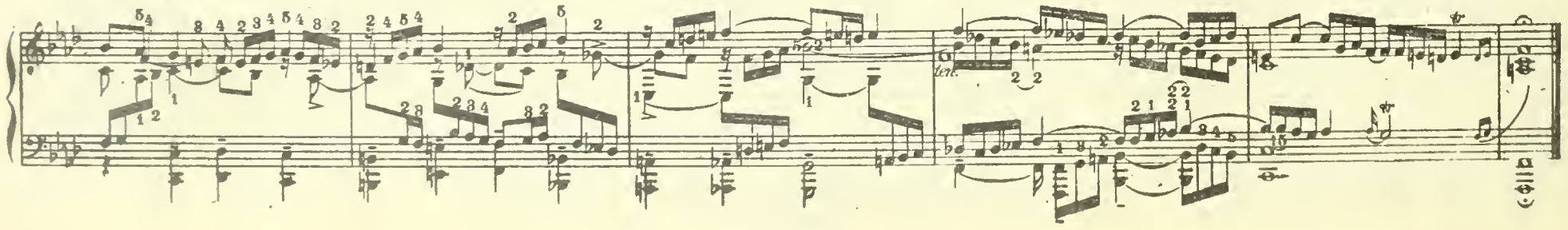
In either case, the counter-theme progresses upwards by degrees and in half-measure groups, the latter separated by rests on the strong beats:

Fugue:  Invention:

The similarity is rendered still more striking by the agreement in the construction of the two compositions. For in both a second *obbligato* counter-theme comes to the aid of the first; and the play of the continual superposition (contrapuntal inversion) of the three motives goes on, in both cases, without further development properly so called. Finally, each of these pieces is dominated by the sustained emotion of thoughtful gravity comprehended in the Italian expression-mark *"grave"*; though the depth and sublimity of feeling, and the intensification of expression, revealed in the Invention, are not reached in the Fugue. (Compare Notes 8 and 5 to this Fugue, and the N.B. to Nº 9 of the 3-part Inventions, in the Editor's edition.)

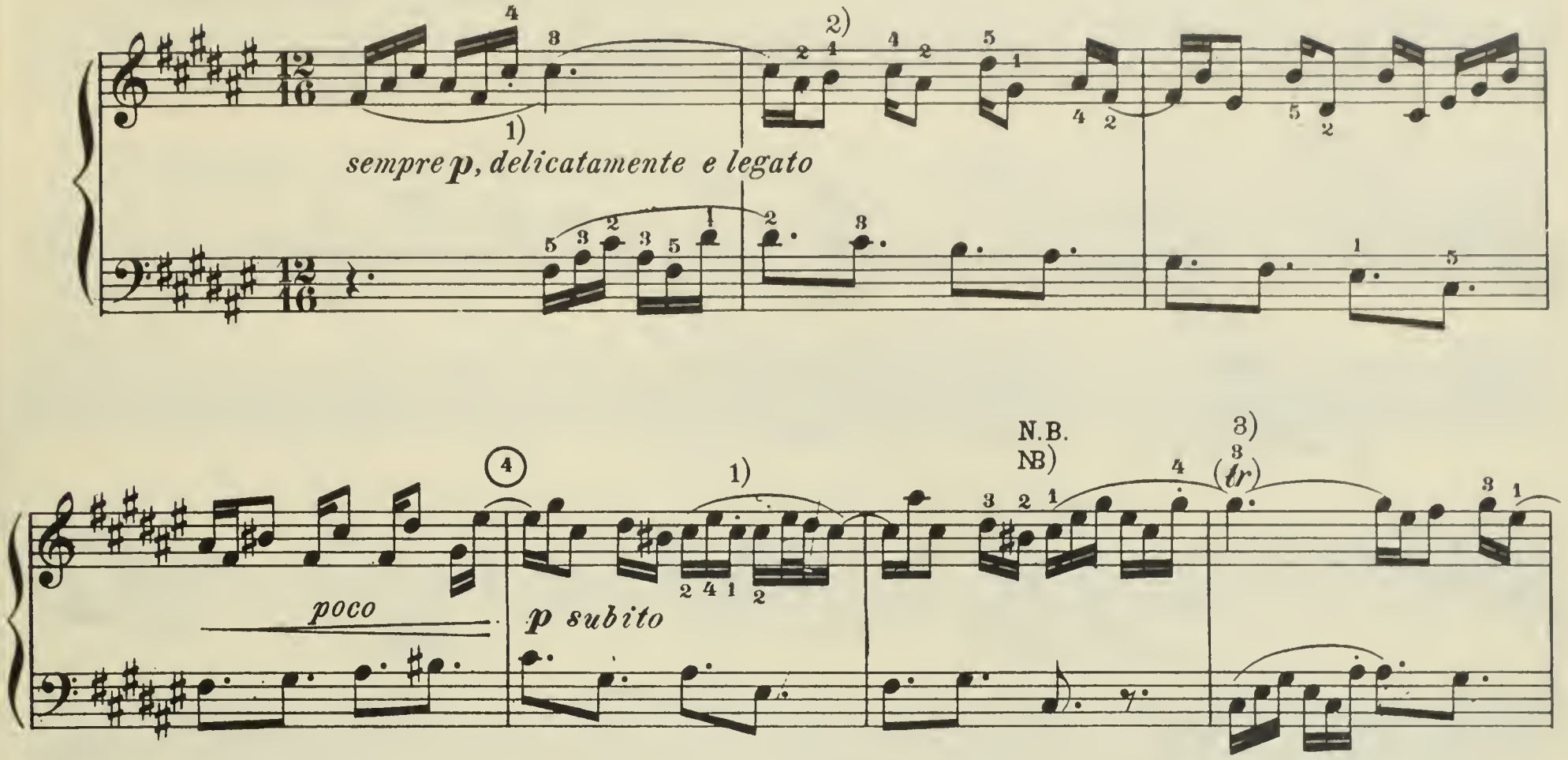


5) With a very delicate employment of the pedal, it would be quite feasible to double the bass part in the octave. The Editor has repeatedly insisted on the admissibility of this procedure in Bach. Some instances may be found in Fugues II, V, VII, and the ninth of the 3-part Inventions:



Prelude XIII.

Andantino tranquillo ma scorrevole (4/8).

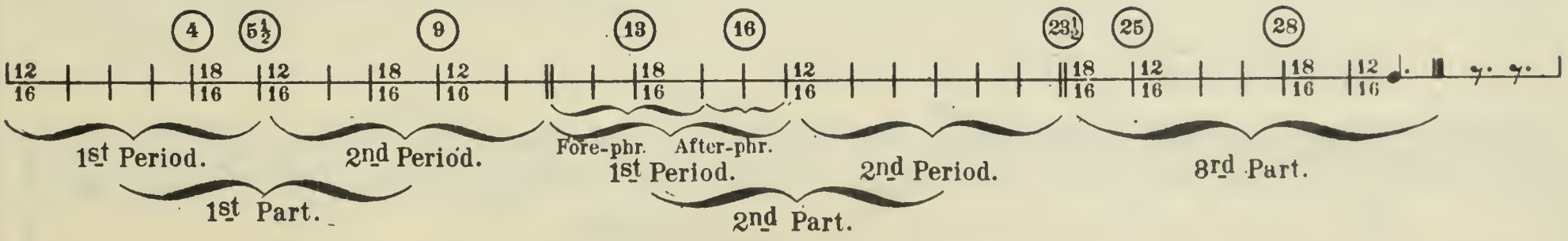


1) With this Prelude begins a little series of "elementary" review-studies, with which the two following fugues may also be classed. After these we would recommend, as a closing exercise, the 6-16 Fugue in Bach's *D*-major Toccata (Bischoff's edition, Vol. 1, Nº 6), which affords a decidedly difficult task in "repeated notes". — The 16th-note before the quarter-note must not be detached, for that would give too great weight to this "lightest syllable"; it ought rather to be struck very gently, and slurred over, as it were, to the succeeding note, which can be effected without trouble by employing the given fingering.

2) The figure is composed of regularly syncopated triplets in 16th-notes: After this explanation, the Editor considers it superfluous to transcribe the whole Prelude in this manner.

3) The trills may — as none such appears at first in the theme — be omitted here and further on; more especially because the effect of interrupting the smooth flow of the 16th-notes by hastier rhythms may perhaps appear unpleasant.

N. B. In this piece the rhythm affords the doubly unusual phenomenon of complete independence of the 4-measure period-structure, and of a continual change in the time ($\frac{12}{16}:\frac{18}{16}$). We have attempted to display our conception of the latter in the diagram below. The vertical lines indicate bars, and the spaces between them, measures; the figures surrounded by circles state the number of $\frac{12}{16}$ measures, and correspond with the similar figures in the musical text. Thus the first period, for instance, consists of 4 $\frac{12}{16}$ measures and 1 $\frac{18}{16}$ measure, corresponding to 5½ measures of the original.



9

poco

(tr)

(tr)

(tr)

13

p

16

p

(tr)

28

quasif

(♮)

p

poco

25

pp

28

p subito

(Ped. ⁂ *una corda)*

Fuga XIII, a 3.

Allegretto piacevole e scherzoso. N.B.)

dolce

dolce, poco marc.

mf leggiermente

quasi staccato

quasi staccato

quasi staccato

dolce

un poco con piccanteria

1) Where the trill is a constituent element of the theme, no variants are permissible in its repetitions, for such would be an alteration of the theme itself. Consequently, that form of the trill should be chosen which can be most faithfully retained even in the most intricate combinations. Perhaps the most plastic example of this kind is to be found in the concluding fugue of Beethoven's Sonata Op. 106:

2) Take special care not to yield to the temptation to phrase "trochaically" ; the proper phrasing here is "iambic" (syncopated):

3) Thematically correct execution:

N. B. The terms "piacevole" and "scherzoso" are divided, in their application to the Exposition and the first episode; but are united, from the second part onward, in a continuous contrasting play.

4)

5)

più f

ten.

un poco pesante

meno f

poco a poco dim.

dolce

mf

p

più risoluto

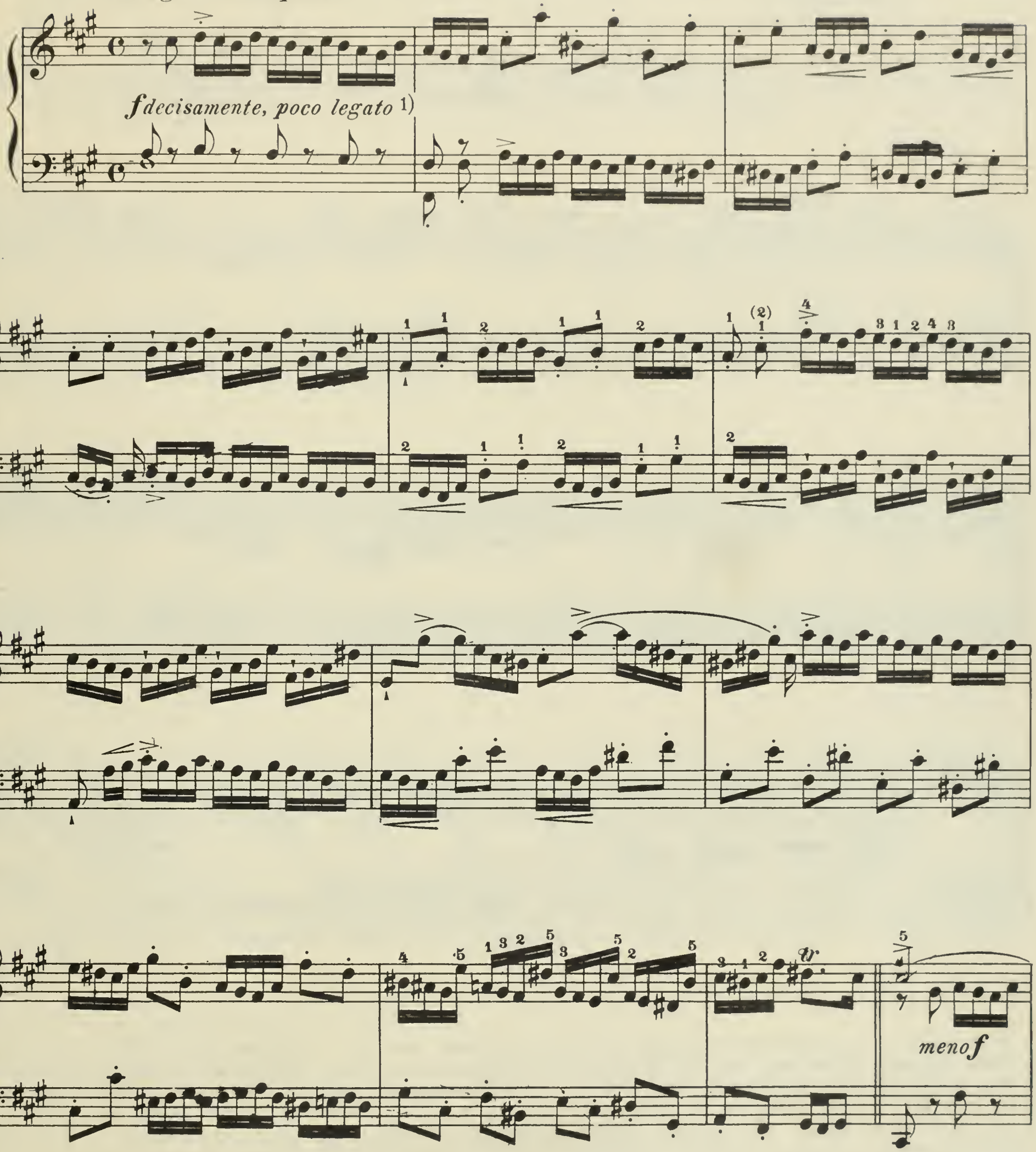
f

4) 1 3 2 3 2 1 2

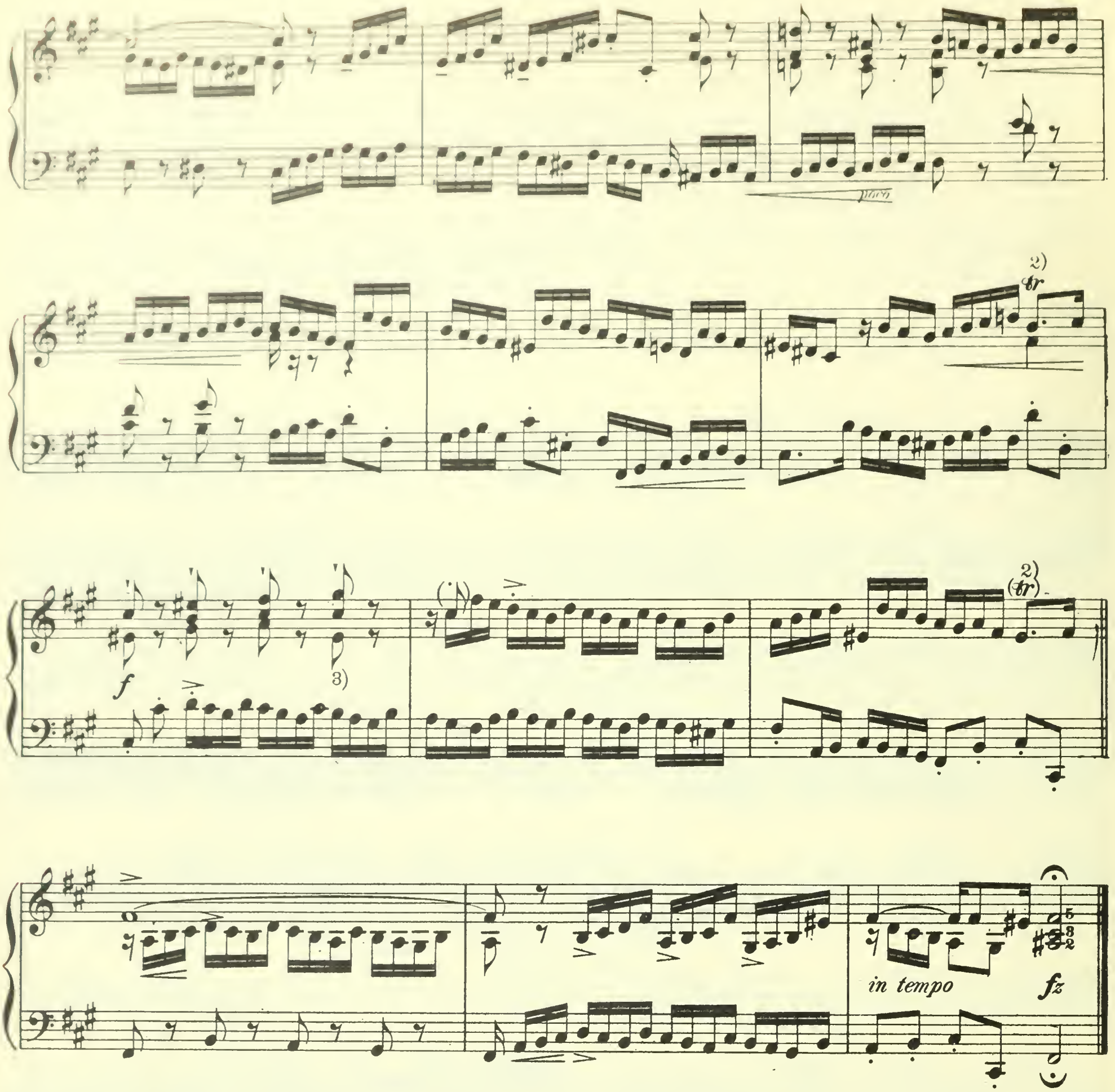
5) In the second part, the Editor distinguishes two development-groups, the first leading from the fundamental key to its relative, and the second from this latter back into the tonic.

Prelude XIV.

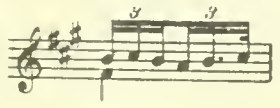
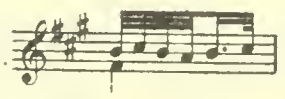
Allegro con spirito.



1) In contradistinction to "un poco legato" (somewhat connected), this "poco legato" is to be conceived negatively, in the sense of "slightly (hardly) connected". Play, therefore, a trifle more smoothly than an absolute "non legato".



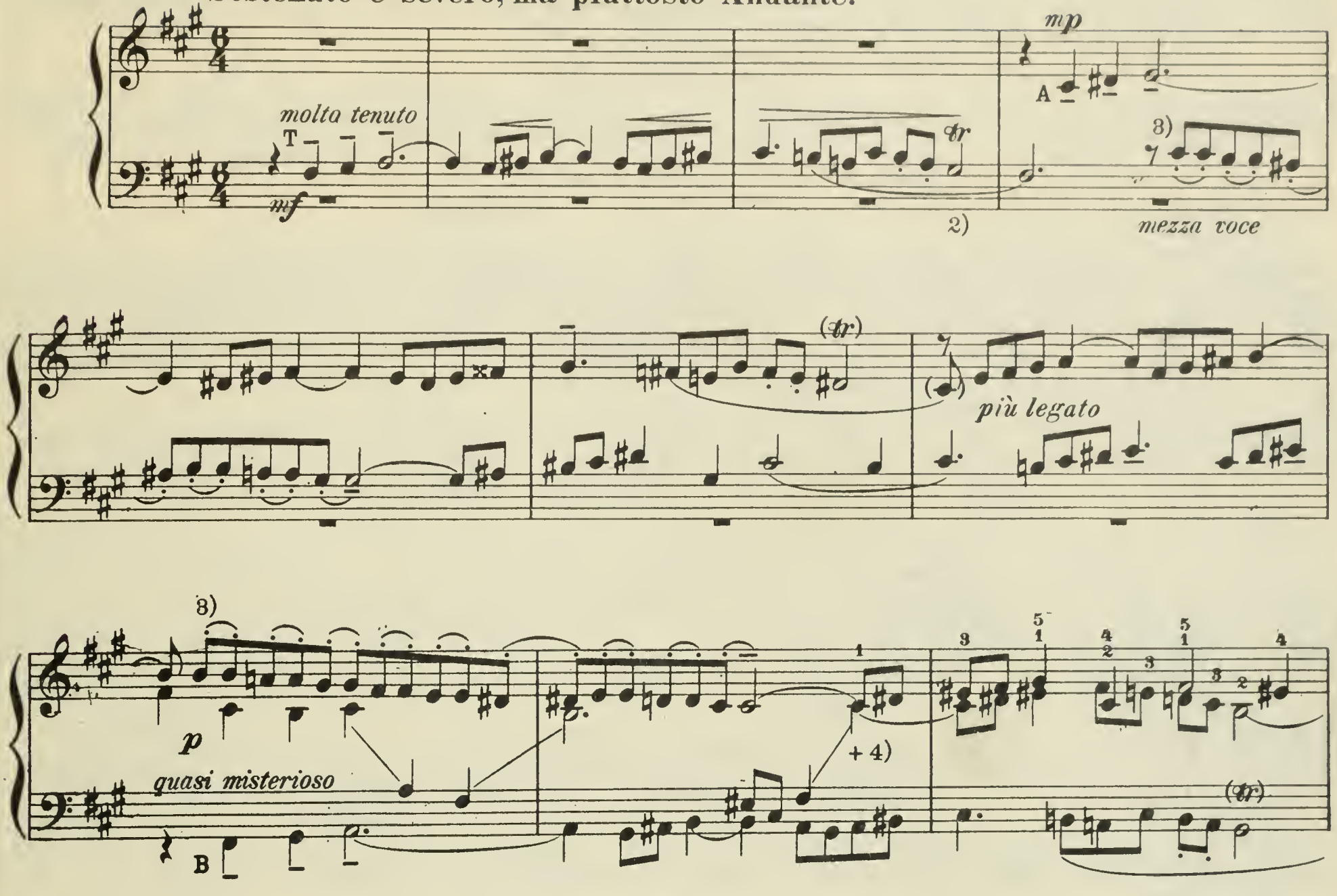
2) "A dotted note, followed in ascending progression by short one, may also take a trill with an after-beat. Instead, however, of slurring over the last note of the after-beat with the greatest rapidity to the next note, in the present case (with a dotted note) this is not done, because a very minute space of time must intervene between the last note of the after-beat and the following note. This space should be so measured, that one can just barely hear that the after-beat and the next note are two separate things..... This comes from the execution of dotted notes,.... according to which the short notes succeeding the dot are always dismissed more briefly than the notation actually demands". (C. Ph. E. Bach.)

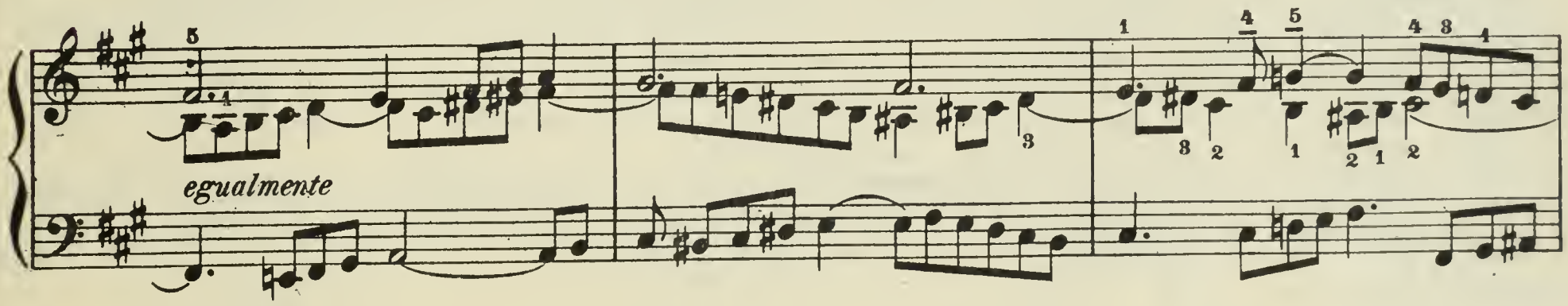
Example:  or:  without after-beat:

8) Strike as nearly as possible together.

Fuga XIV, a 4.

Sostenuto e severo, ma piuttosto Andante.[1]





1) *Sostenuto* (sustained) refers to the tempo; *severo* (severe, rigorous), to the expression; *piuttosto Andante* indicates, that the movement must by no means drag.

2) Compare Note 1 to Fugue XIII.

3) These repetitions (anticipations) of the counter-subject (compare Note 1 to Prelude XIII, and Note 2 to Fugue XIII) must not be conceived as appoggiaturas; for they are, in fact, syncopations in quarter-notes divided in the middle (i. e., eighth-notes):

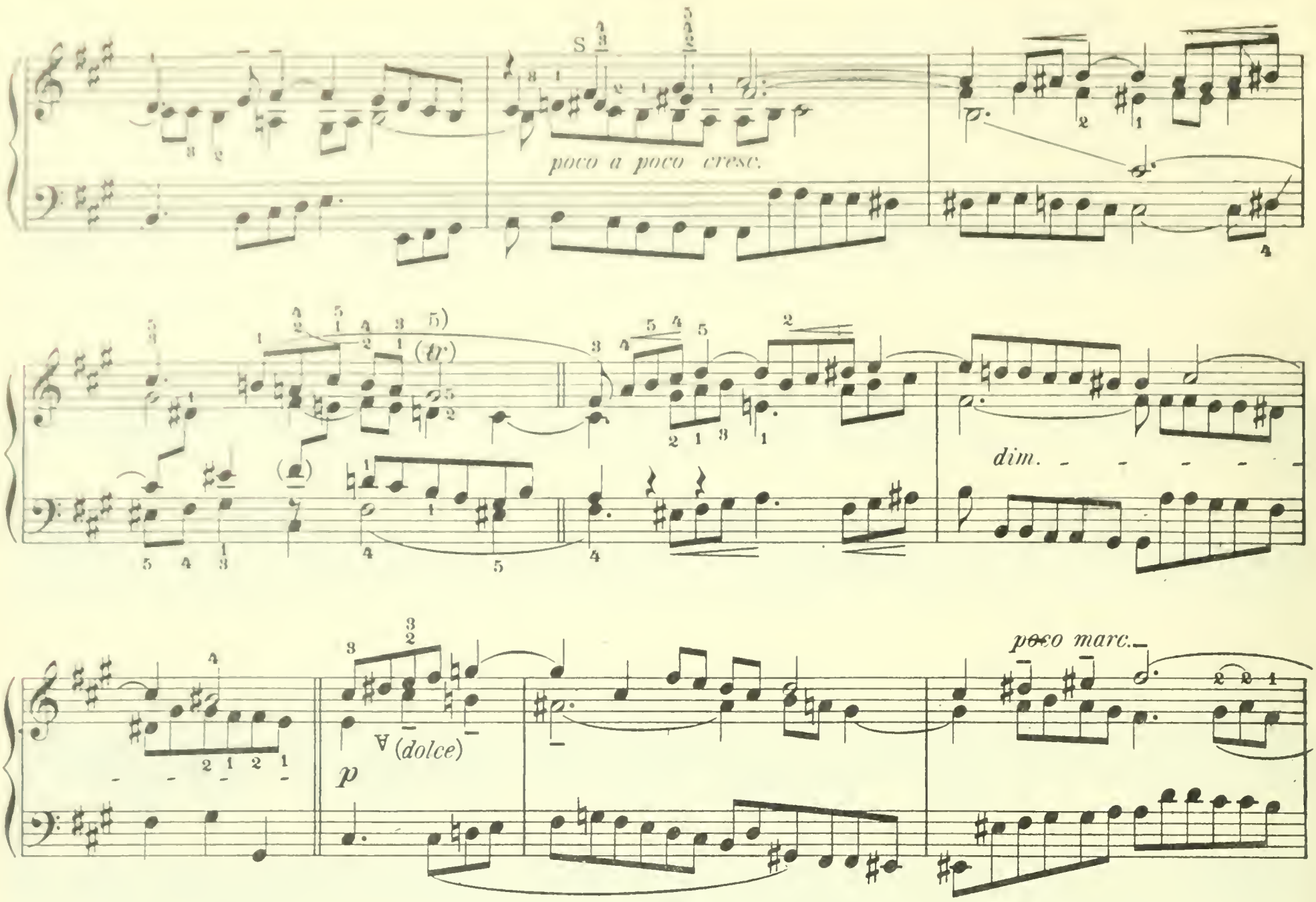
Original figure:

Wrong conception:

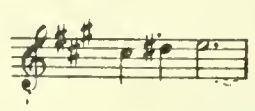
Correct conception:

A uniform change of fingers is indispensable here.

4) This *C♯* (+) is to be restruck, because taken here by the middle part.



5) This and all the following trills have been added by the Editor in conformity with the thematic model.

6) is to be understood as an abbreviated and figurative form of the theme: 

N.B. The Editor is unable to comprehend why Riemann seriously attempts to stretch the form of this Fugue into three parts (divisions); for he himself must admit the difficulties confronting him in the task. These difficulties vanish as soon as the *bipartite* form is assumed and acknowledged; the outline of the Fugue then stands out plastically, like a relief-map of a mountain-region.

In either division, each part brings out the theme once; and, in the Coda, the soprano repeats it for the last time in the smooth, simple form heard at the beginning of the Fugue. This is the scheme:

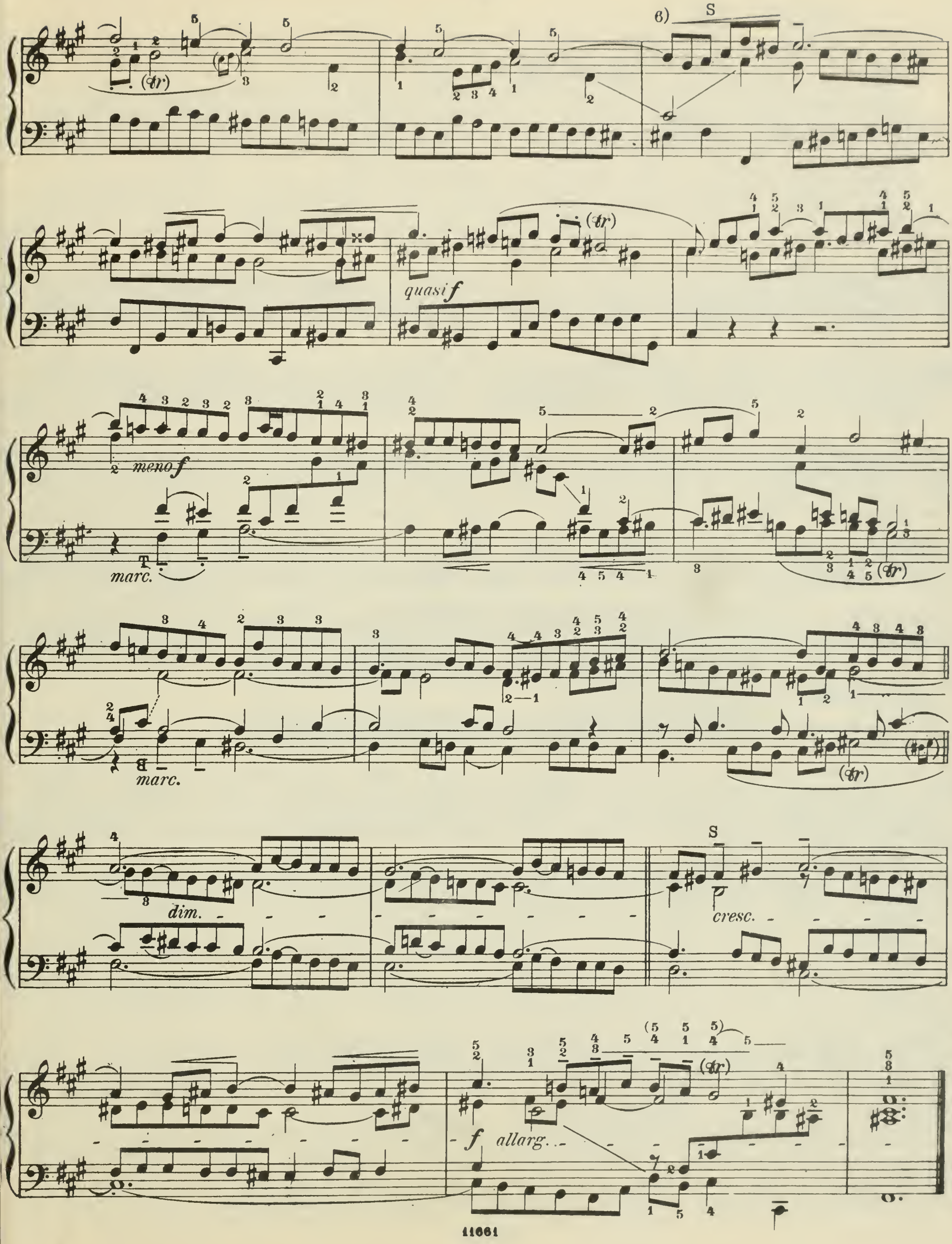
1st Part
- Tenor (*dux*), Alto (*comes*)
- 1 meas. modulation
- Bass (*dux*)
- Episode of 4 measures
- Soprano (*dux*)
- Modulation and transition, 2½ measures

2nd Part
- Alto (*comes*, in contrary motion)
- Episode (1½ measures)
- Soprano (*comes*, in direct motion)
- 1 meas. modulation (agreeing with same in 1st Part)
- Tenor (*dux*)
- Bass (*dux*, in contrary motion)
- Transition (2 measures)

Coda ---- Soprano (*dux*)

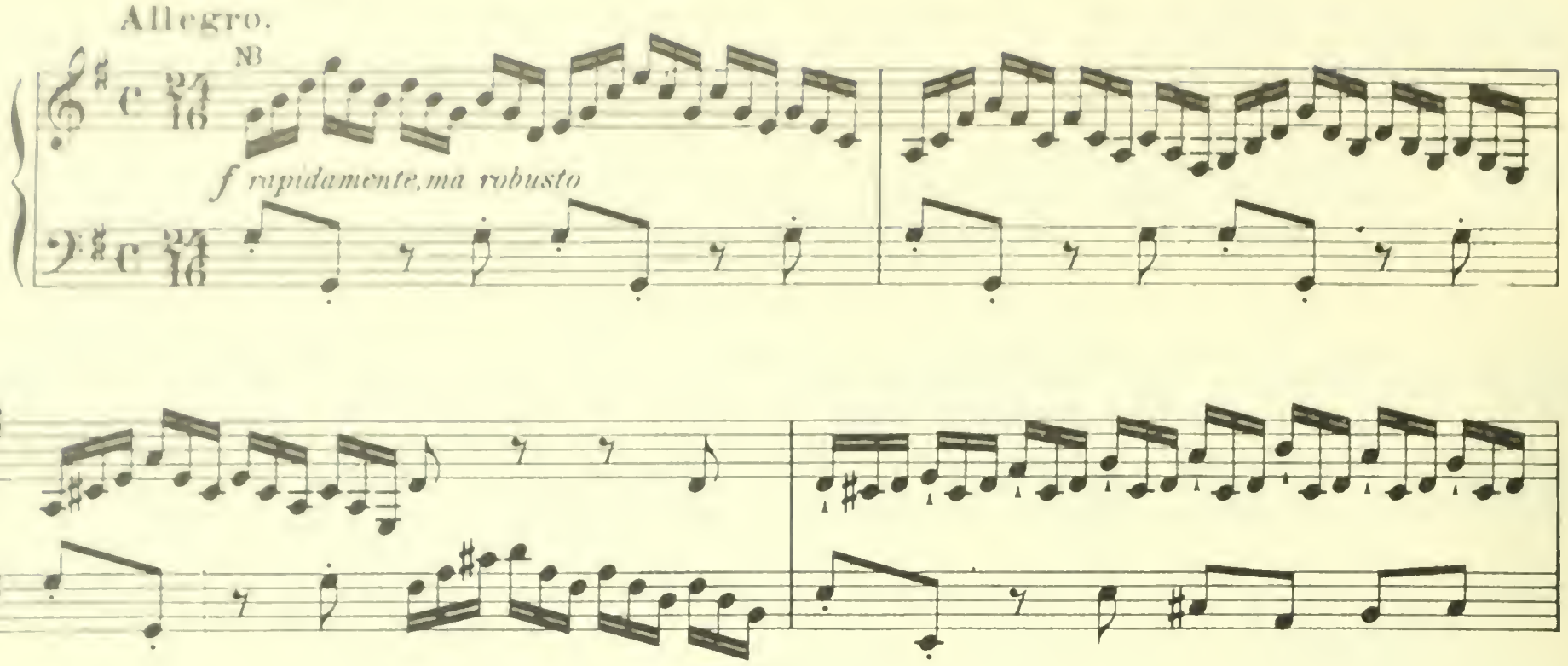
(Aside from slight deviations to the subdominant, there are no modulations into any other key.)

We refer to our remarks to the *E*-minor Fugue, Note 4, and repeat our objection to the introduction and application of an average rule of measurement. The yardstick of the tripartite form, which is, as we have shown, too long for this piece, would be (for instance) altogether inadequate for the Beethoven Sonata Op.106, which transcends all set bounds.

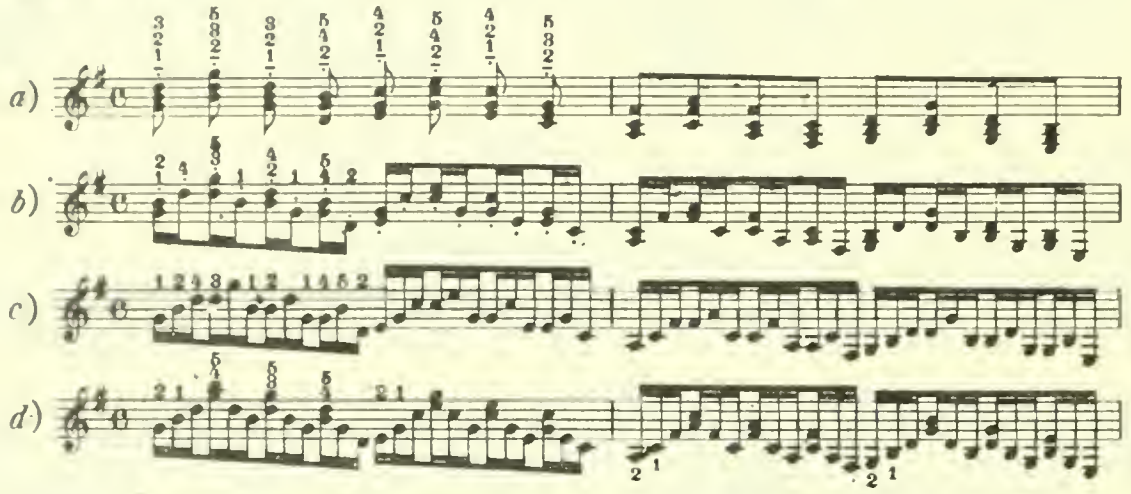

6)
S
quasi f
meno f
marc.
marc.
dim.
S
cresc.
f allarg.

Prelude XV.

Allegro.



N.B. Firmness of touch and certainty of aim are the most necessary conditions for playing 3-and 4-part broken chords. The hand should feel the position of the notes in advance, — indeed, the full chord should be in readiness in the fingers, just as if all the parts were to be struck simultaneously; by this means the possibility of unevenness and wrong notes will be cut off. It therefore appears advisable to practise the figure, first of all, in flat chords: *a)* *b)* *c)* *d)* etc. the following variants will then enable the student to derive the most varied benefits from the same.



It is of no merely subordinate interest (if we may be allowed to make a brief digression) to trace the changes which the employment of broken chords as accompaniment-figures has undergone in the evolution of pianoforte-literature. While

Mozart limits himself to the spreading of a sustained harmony within the range of an octave (*D*-minor Concerto, last movem., Coda),

Beethoven already reveals to us the charm of tonal effect and the significance of position (Op. 53, Rondo: Op. 109, conclusion of the trill-variation; 32 *C*-minor Variations, XXXI and XXXII);

Chopin employs broken chords for passionately intensifying his melodies, for which the left-hand part in the Finale to the *B*-minor Sonata, in its three intensified forms, affords us a remarkable example; by

Henselt the spread of the stretches is pushed to its utmost extent, and he invests them with the brilliancy and bravura of the virtuoso-style (Études, Op. 2, Nº 1); and finally,

Liszt gathers all the attainments of his predecessors together, in a finished pianistic style, and exalts the "arpeggio", by accentuating its characteristic and tonally picturesque points, into a higher sphere of ornamentation. (As examples we mention "Bénédiction de Dieu dans la solitude", Part III; *Norma* fantasia, *B*-minor movem.=*C*, "arpeggiando con grandezza"; the Études *Vision, Waldesrauschen, D*♭-major (*de concert*); "St. François marchant sur les flots", development-part; etc., etc.; in which Liszt employs the entire range of the keyboard.)

It was repugnant to Bach's thoroughly polyphonic nature to let his accompaniment-parts progress, measure after measure, in smooth chord-figures; when he used chords, he chose forms like those in the Preludes in *E*♭-minor and *E*-minor. On the other hand, he was fond of taking figurate broken chords as *independent themes;* the Preludes in *C* and *G*-major and *D*-minor may be considered as types of this description.

We find the arpeggio employed in this same manner by Beethoven, particularly in his development-movements; even in more modern literature (Chopin) similar instances are not lacking. At this juncture we recommend the student to take up the grand *crescendo* before the *Prestissimo,* in the Rondo of Beethoven's Op. 58, as a side-study, and to practise the passage in all the keys with the same fingering.

1)

più legg.

cresc.

Close, acc. to Forkel:

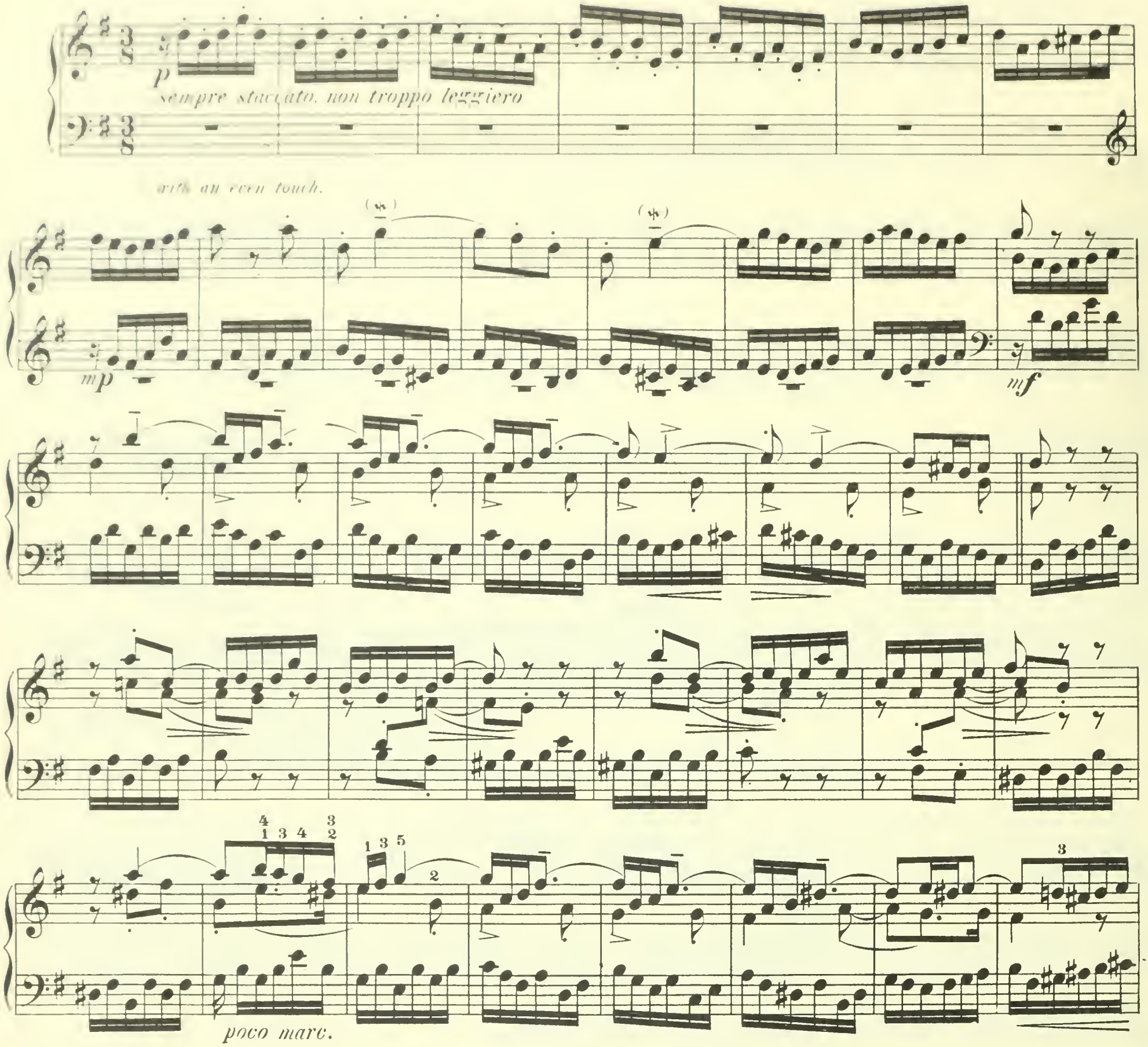
più f

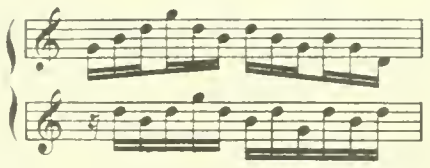
ff

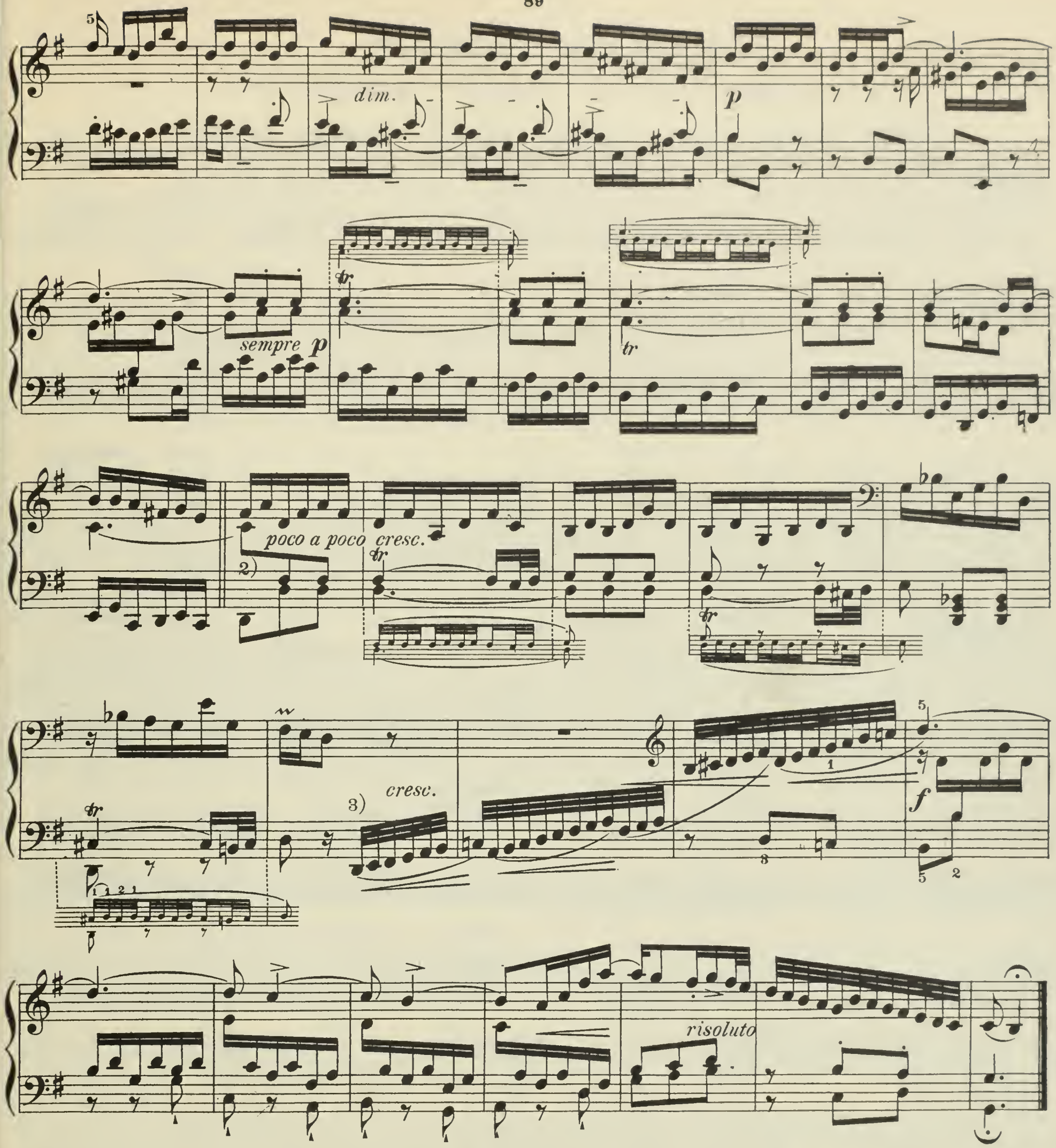
1) Here, it is true, one can plainly perceive a "dividing-line" in the form, which latter, nevertheless, can no more be forced into set limits than in the case of the *F*-major Prelude.

A Fuga XV, a 3.[1)]

Allegretto scherzoso.

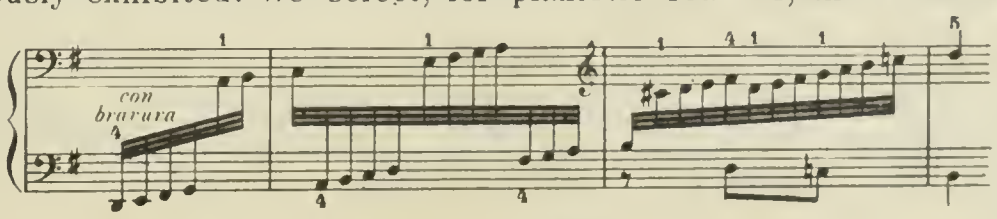


[36] 1) This Fugue, originally, was the 15th in Part II. While in the case of the *E*♭ Fugue the Editor was influenced chiefly by *æsthetic* reasons for a like change in the pairing, in this case *technical* reasons are the moving cause. The relation between these motives ("pointed" chord-figures, as we called them in a Note to the last Invention):  is, indeed, indisputable. By setting them side by side, and together with the following variants, we obtain a cycle of Études belonging to the same class. Now, therefore, the Editor needed only to investigate the æsthetic value of his new arrangement; this investigation shows a surprisingly harmonious relationship of the fugue to the prelude. The last scruple — concerning the mutual suitability of the prelude and fugue then left over — also appears to us to be removed after a comparison of their common light character.



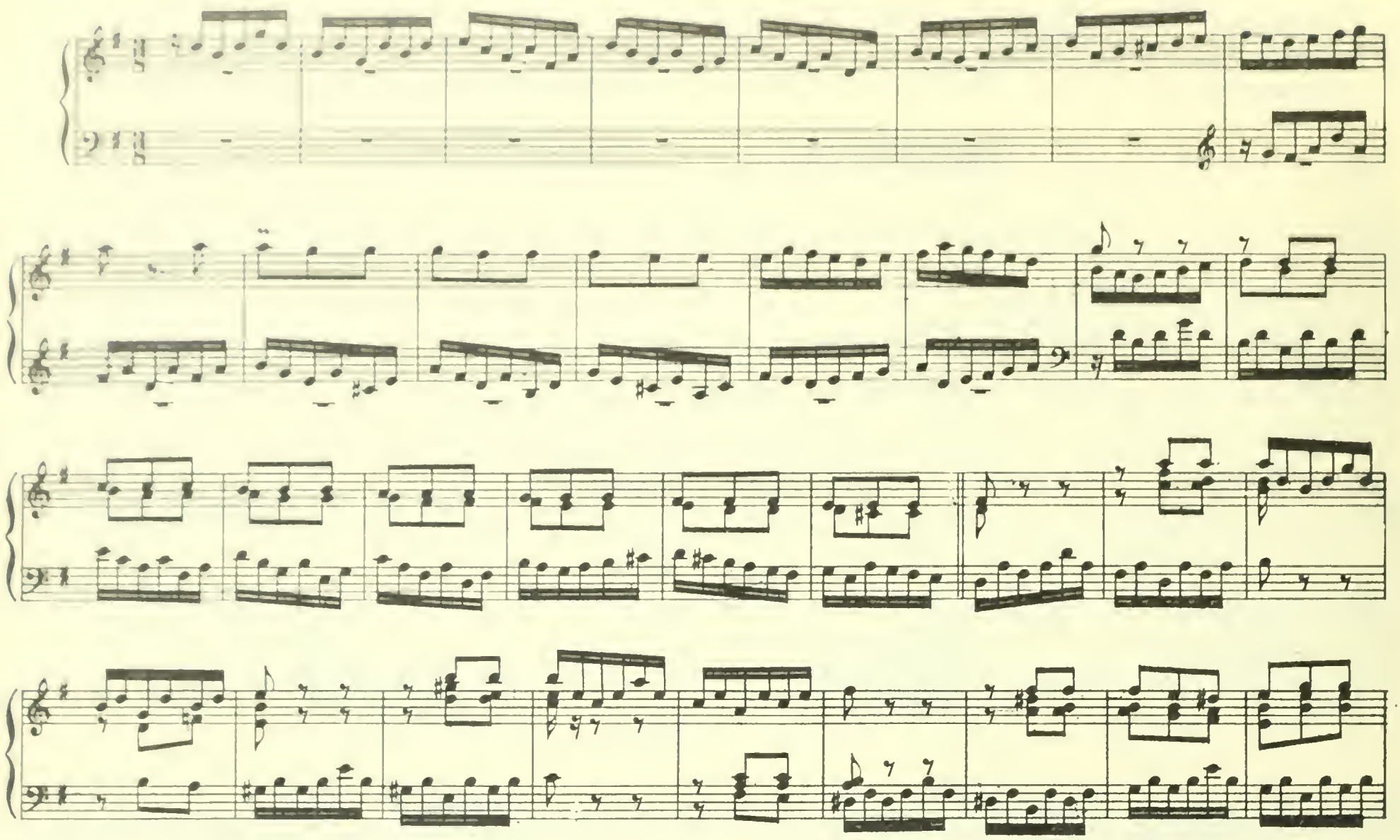
37 2) The entrance of the dominant organ-point — as previously remarked — announces, in contrapuntal pieces, the beginning of the Third Part.

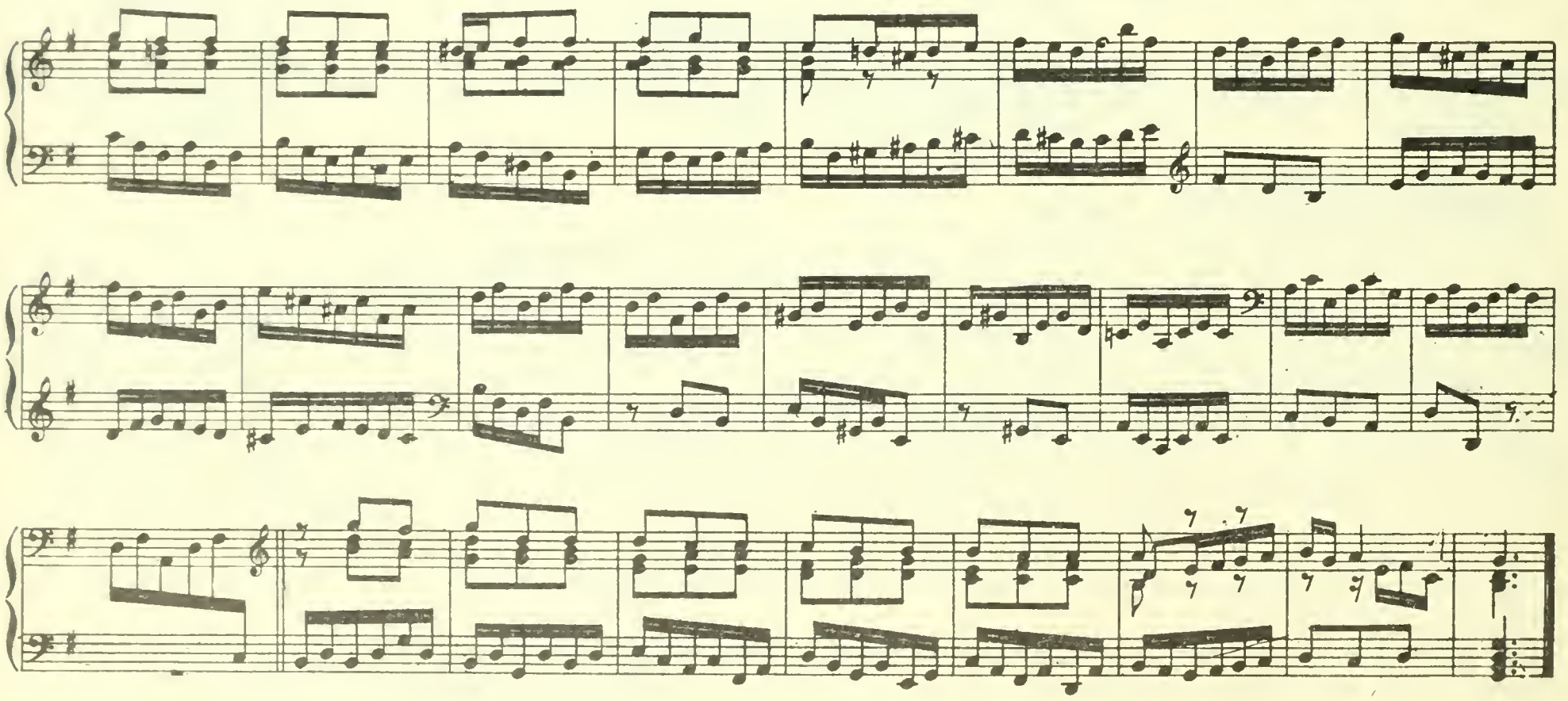
3) The successive entrances of the three parts in this run, which has its root in the bass and its climax in the soprano, might be variously exhibited. We select, for pianistic reasons, the following method of division:



B A Study in Composition.[1]

Another form of Fugue XV, according to Kellner's copy.

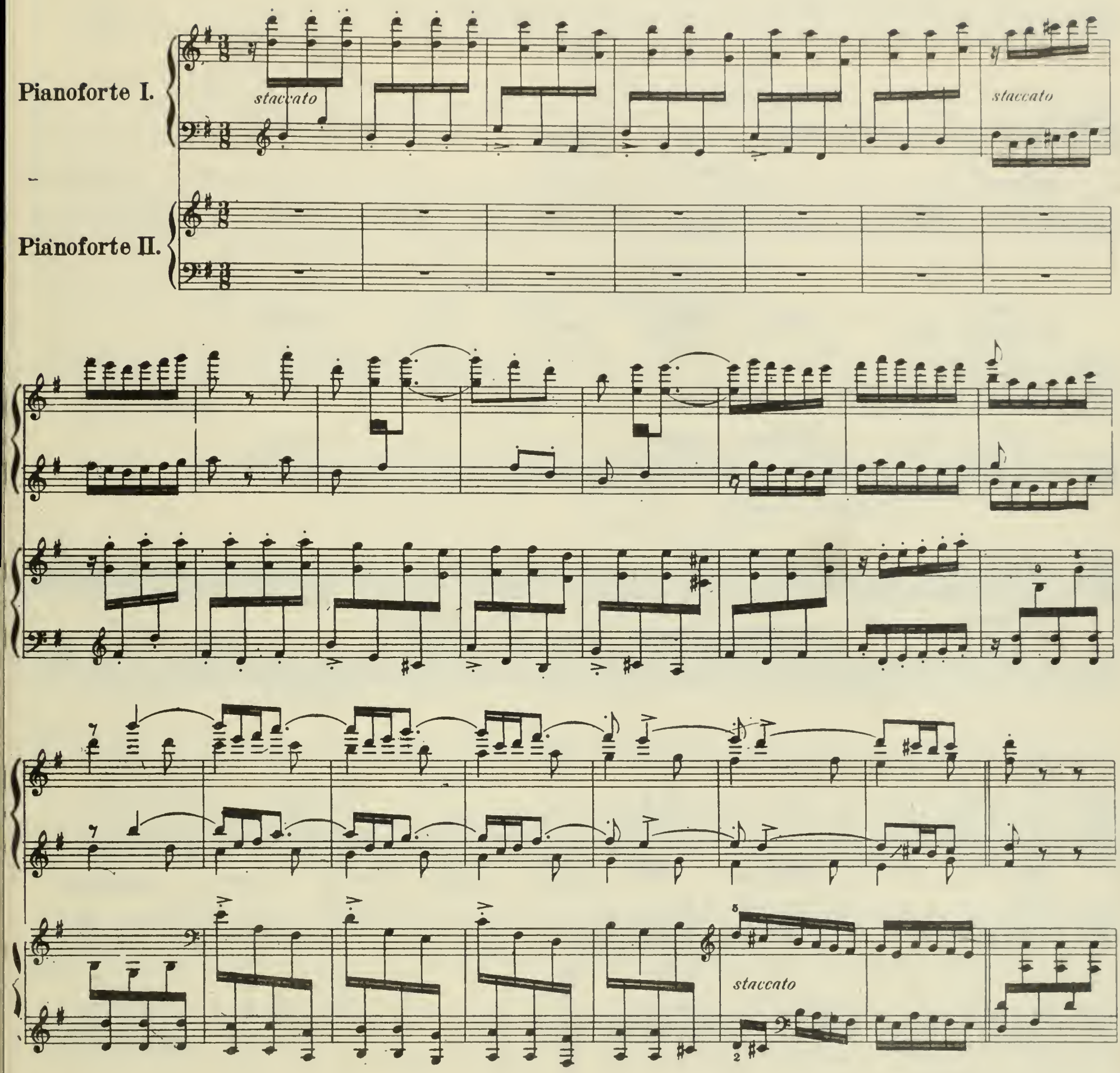




1) The form of the Fugue here given, which permits us to peep into the worksnop of genius, so to speak, and may well be regarded as a finished sketch for the preceding piece, should be taken at its real value as a study in composition. Its naïve style of expression is decidedly not without charm; so many desirable features moved the Editor to include this "Fughetta" in the collection.

© Study. Étude.[1)]

Arrangement of Fugue XV for two Pianofortes.



1) The figuration quite closely follows the pattern of genuine Bach *organ-pedal passages;* and even though the light, humorous composition hardly bears, in view of its character, such a weighting-down as it has in this arrangement, we can, nevertheless, not permit this opportunity to pass without embracing it to present a style of study in technique which will be found very helpful in transcriptions of Bach's organ-pieces. Yet the Fugue, even in this shape, will lose none of its grace or transparency, if properly played. We emphatically repeat, as we have said again and again, that the technical enrichments which Bach's music is capable of taking on ought never to be made the vehicle for the exhibition of virtuosity; but that they, as the medium for an effective presentation of the Master's grandeur of style, appear not only justifiable, but indispensable.

ten.

ten.

ossia
Pianoforte II.

m. d.

m. s.

fz p

fz p subito

p

ossia
a 2 mani:

cresc. legato

fz

ten.

molto cresc.

fz

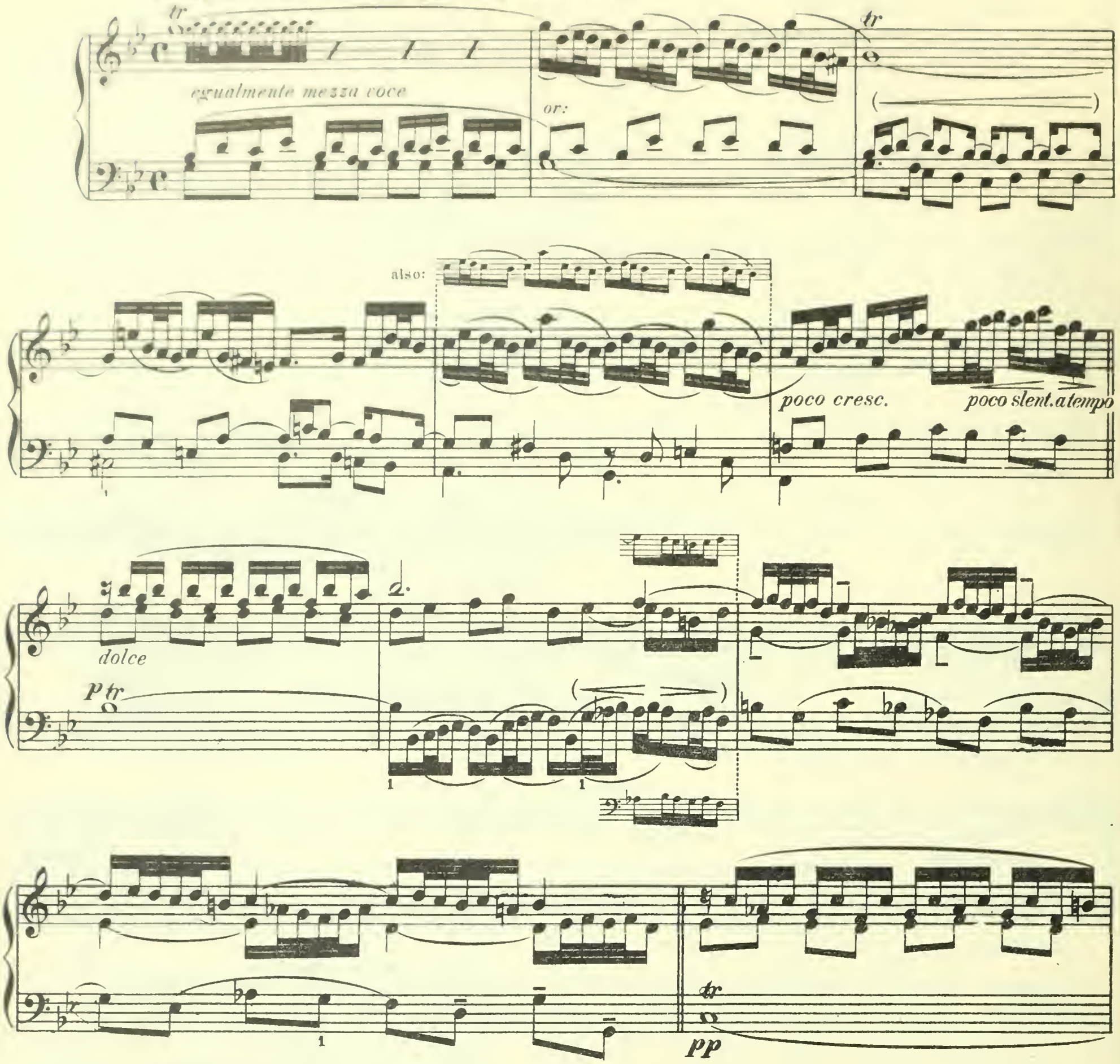
f

ff

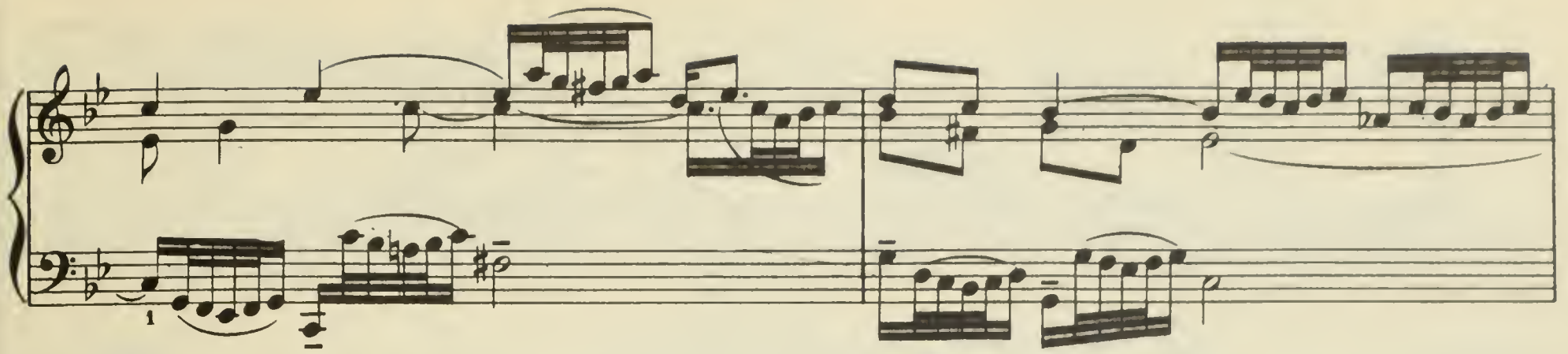
ff

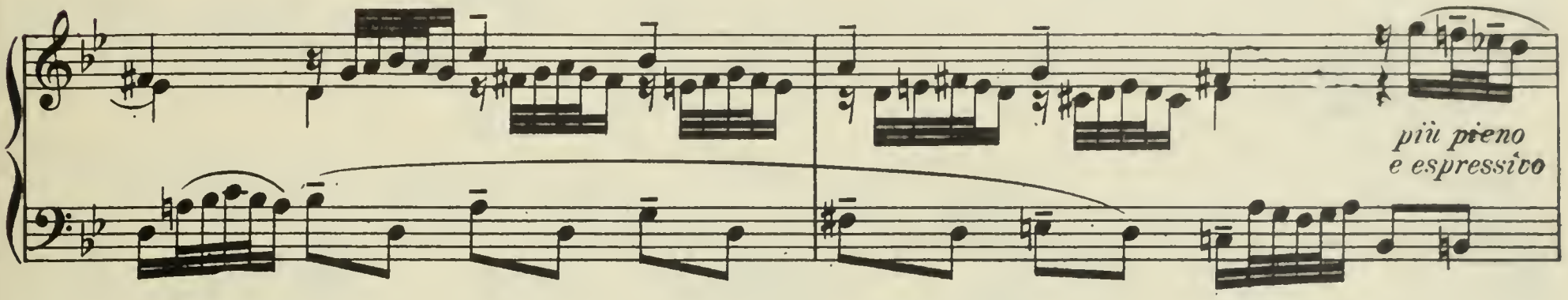
Prelude XVI

Larghetto, senza troppa espressione. (N.B.) NB)

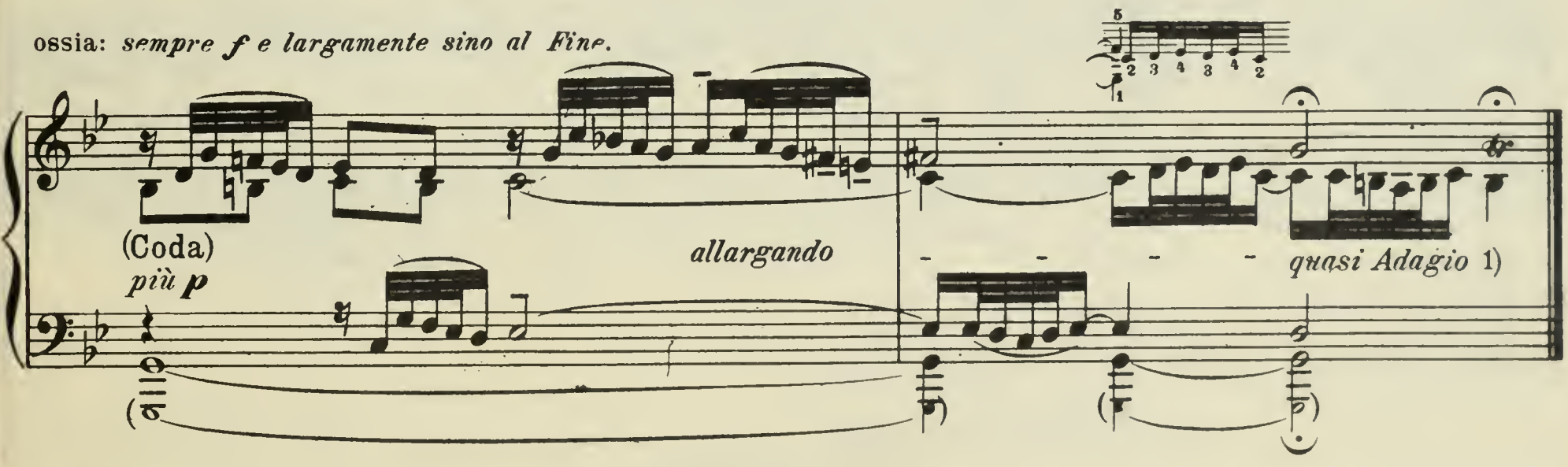


[42] **N.B.** Though the direction "without special expression" may at first appear singular, or, to many, even distasteful, we wrote it down with a full consciousness of its import. Enough music is spoiled by too much "feeling", especially in cases where real expression is wanting. Consequently it seems a duty, at times, to guard against rampant exhibitions of sentimentality. Even if the performance of this Prelude — which is, in a sense, a counterpart to the *F*-minor Prelude — ought to disregard neither the swelling dynamic lines, nor an intensification and a climax, the character of the composition points, on the whole, to an even, rather dark registration, which should predominate in all the details of shading. Study the soft registers of the organ, and their treatment, especially in Bach's works. We take the tempo-mark *Larghetto* from Riemann's analysis.





ossia: *sempre f e largamente sino al Fine.*

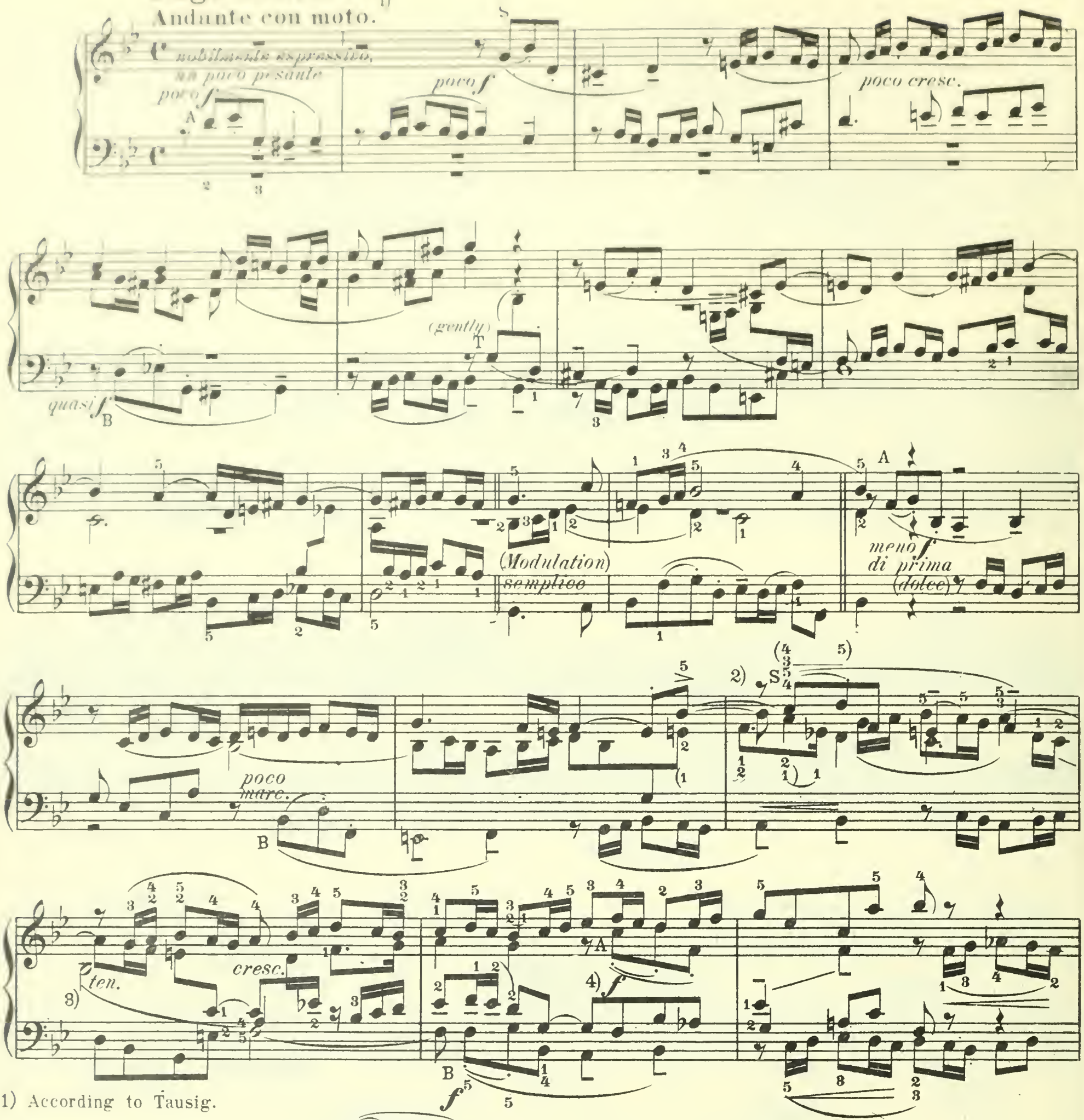


[43] 1) "A trill without following notes, e. g., at a close, over a fermata, etc., always takes an after-beat". (C. Ph. E. Bach.)
Execution of this closing trill, including the whole duration of the fermata:

(Compare Appendix to Prelude XI.)

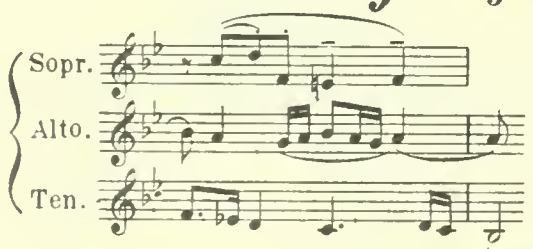
Fuga XVI. a 4.

Andante con moto. 1)

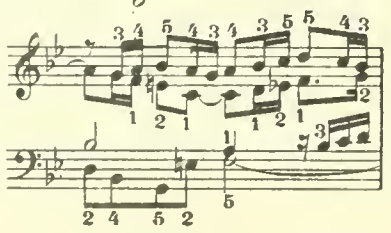


1) According to Tausig.

2) Leading of the parts:



3) The distribution of the parts on the two staves in this measure is copied from Tausig:



The student should compare this reading with ours, and — as soon as he can master both technically — choose between them.

4) This stretto between bass and alto is not noticed in Riemann's analysis.

Ossia:

P dolce

S

B

5)

Ossia:

(Variante des H:s)
(*Variant by the Ed.*)

A

mf

6)

(7)

egualmente

cresc.

f meno legato

più cresc.

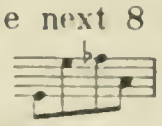
ff

f

f

7)

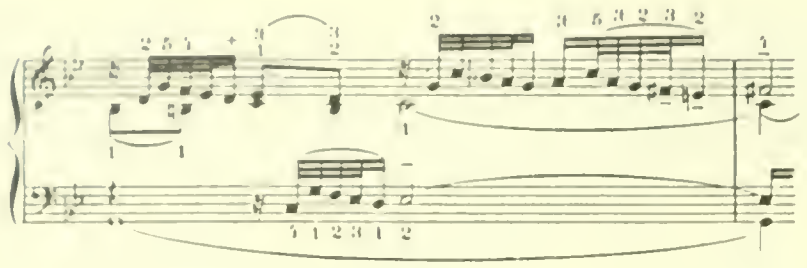
Ossia:

5) The notation of the autograph resolves a possible doubt as to whether we have to do, in the next 8 measures, with a tenor or a bass part; as it exhibits the first four eighth-notes with joined stems:  and therefore, judging from the preceding, decides for the bass. The tenor pauses exactly 10 full measures.

6) From harmonic considerations we have written here in the theme a tied note, in place of the original eighth-rest.

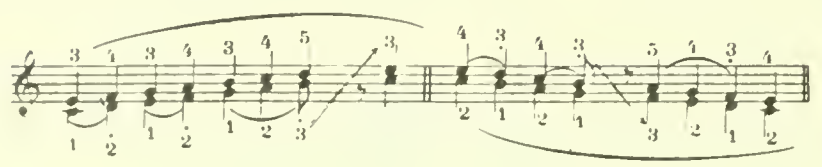
7) The addition of a free, "supernumerary" part for the attainment of greater fullness and compactness of tone, shows indubitably that a *fortissimo* is required in the two final measures.

Prelude XVI. It would seem advisable to employ the soft pedal throughout the number, excepting for the last phrase before the Coda. It follows, that from the passage marked *"più pieno ed espressivo"* up to the next double-bar, the soft pedal should be raised. If the Coda is to sound broad and loud (the editor has noted this *nuance* as a variant), the soft pedal will not, of course, be used here either. Employ the following fingering in the first measure of the Coda:

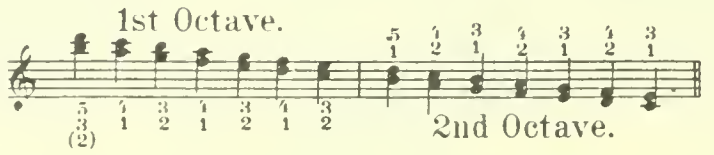


+ This D is wrongly engraved as an eighth-note.

To the observations on Fingering of Thirds (Fugue IX, Note 1) should be added, that for scales in Thirds which, played with the ordinary fingering, are intended to sound legato, it is most important in ascending to play the *higher* part legato, and in descending to play the *lower* part legato:



2. The strictest legato for diatonic runs in thirds (v. Ex. in notes, Fugue XI, Note 1):

Example: 

the 3rd octave like the first, the fourth like the second, etc.

Finally, we omitted to remark, that the different forms of Bars used to mark divisions in the form have the following significations:

Close of any Part:	Division in a Part:	Sections or Periods important to indicate:	or:	Close, or End:

To the editions of the "Well-tempered Clavichord" mentioned in a Note to our "Introductory Remarks" should be added a new revision of the work, edited by Prof. Karl Klindworth, and an analytic "Edition of the Fugues in Score," by Dr. F. Stade, which have appeared since we went to press.

"The Well-tempered Clavichord"

by

JOHANN SEBASTIAN BACH.

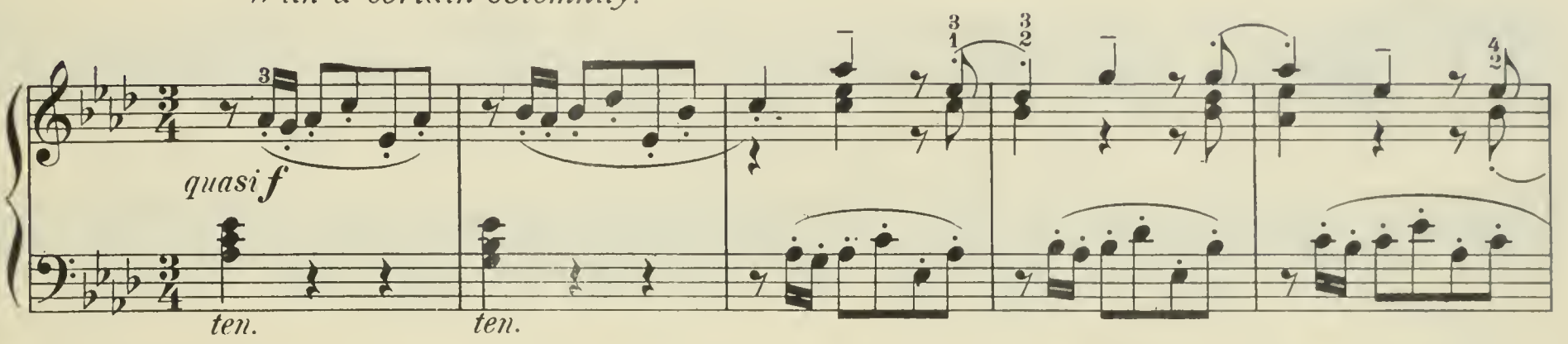
Revised, annotated, and provided with parallel exercises and accompanying directions for the study of modern pianoforte-technic

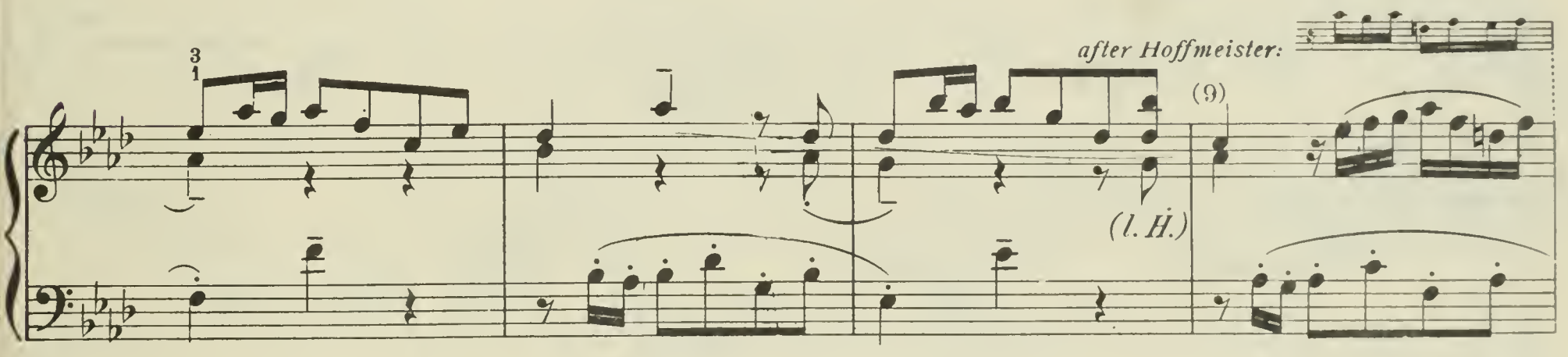
by

FERRUCCIO B. BUSONI.

Prelude XVII. Part III.

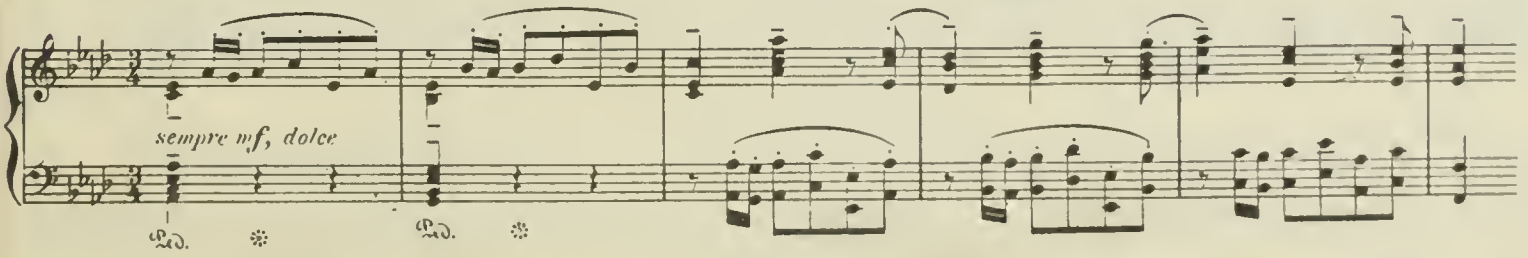
With a certain solemnity.



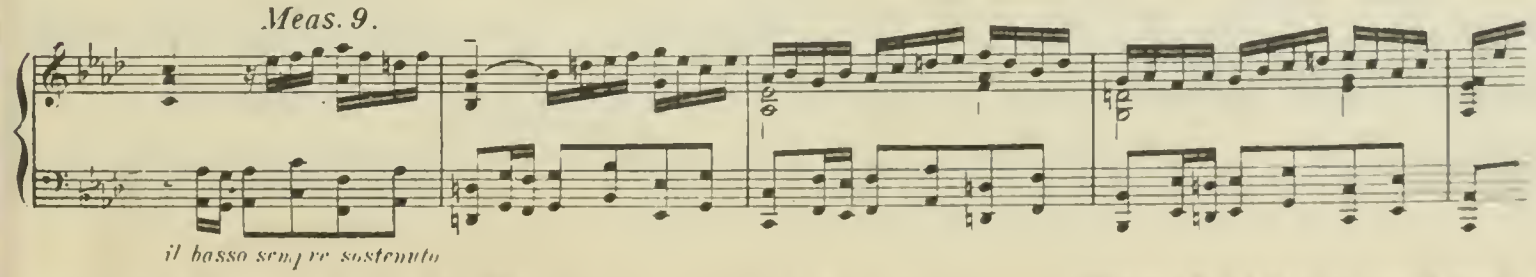


N. B. This introductory number strikes us as solemn and "ceremonious", although its somewhat meagre setting does **not** allow full scope to these characteristics. To their fuller development, an amplification of the pianoforte-score would seem desirable, which might assume the following form:

The tempo somewhat broader than in the original



Meas. 9.



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più p cresc.

f

più robusto

poco legato

poco legato

più robusto

after Hoffmeister:

(26)

f, poco a poco dim.

or:

cresc.

(39)

f

f energico

non legato

tenuto

Meas.26.

Meas.39

u. s. w.
etc.

Fuga XVII, a 4.

Moderato.

With deliberation, but not draggingly.

più dolce

più legato

ten.

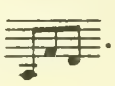
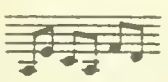
ten.

3) *dolce*

tenutamente

dolce

poco marc.

1) The theme is developed from the motive and its intensified repetition  . In spite of this, it appears in trochaic form  . The modifications in the succession of the intervals in the theme, according as this latter appears as subject or answer, in minor or in major, exhibit a noteworthy variety, and require special attention.

2) As the 16th-note figure plays an *obbligato* rôle, it is important, and should be brought out distinctly, even rather obtrusively (on no account sentimentally!).

3) In this three-part episode (sequence) and the following three repetitions of the same, lies the characteristic feature for the development of this fugue. Compare these passages with those in the Second Part of the E-major fugue (IX). Note 8, to which they are related both in spirit and form.

dolce

marc.

ten.

l.H. più dolce

ten.

r.H.

poco cresc.

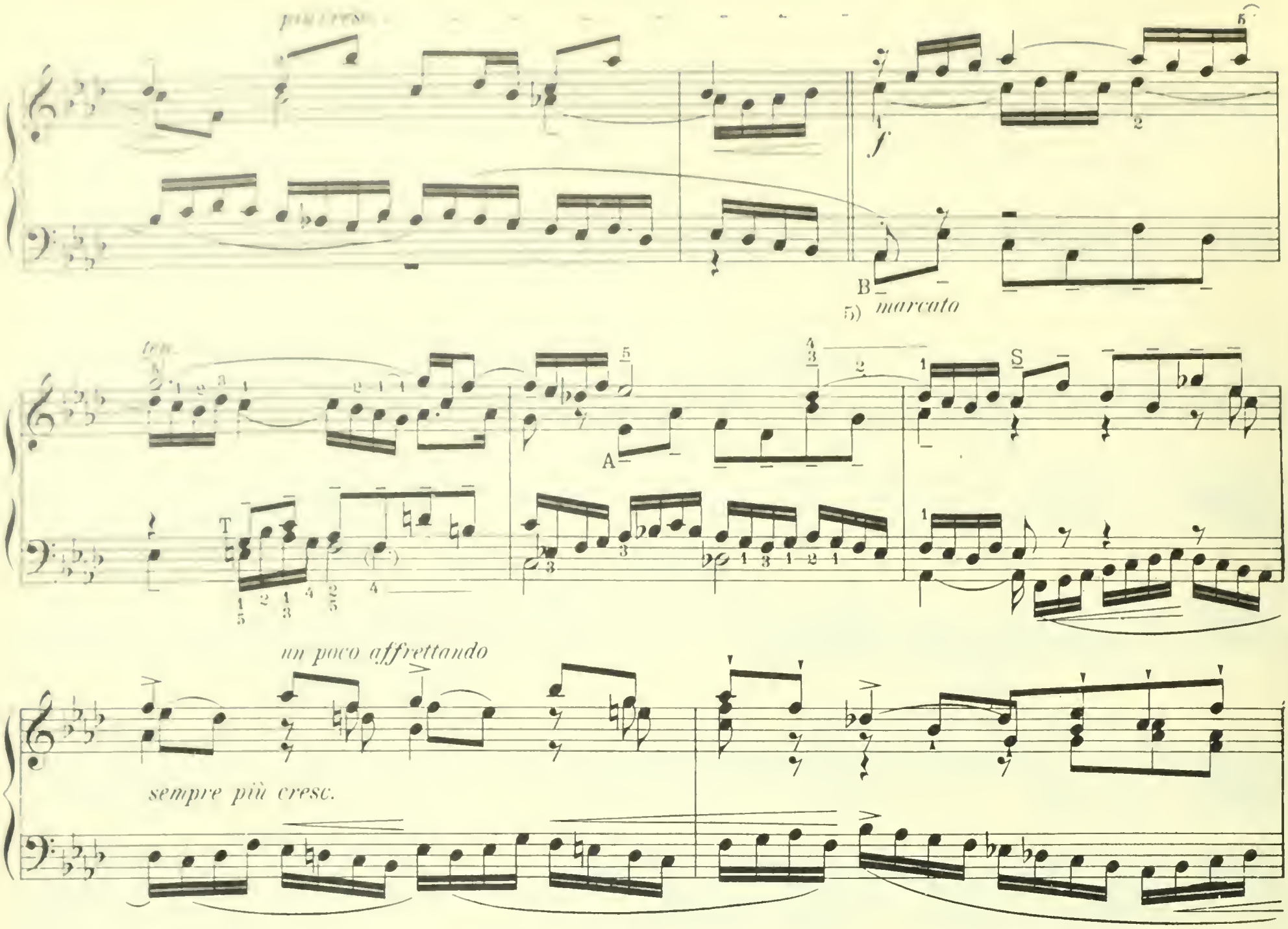
A

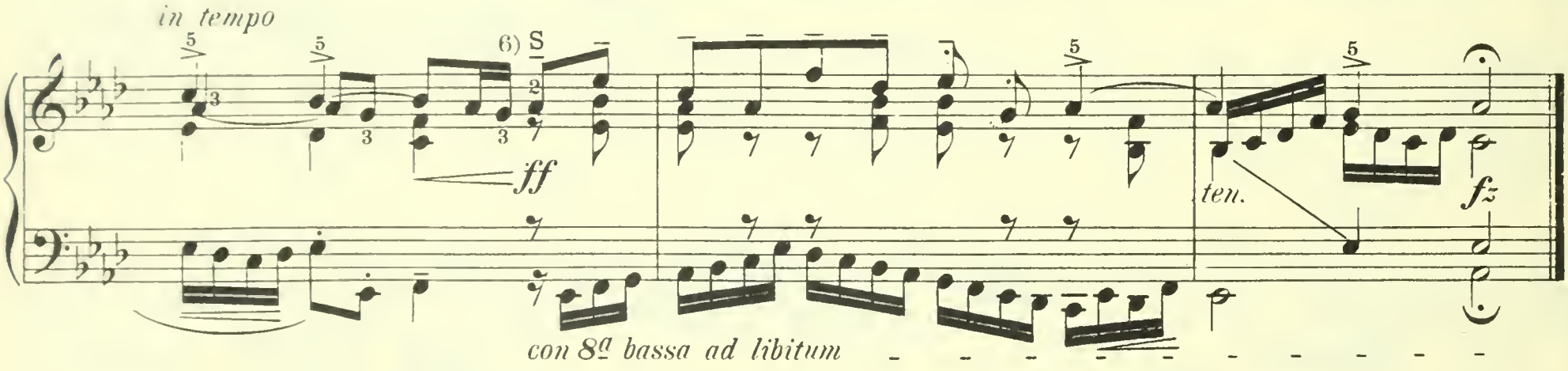
mf

S

più f

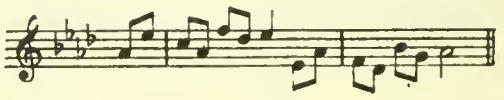
4) Inversion of the Figure mentioned in Note 2.





5) Notice the ascending thematic chain in the regular succession of the four parts.

6) The "inner part", which makes itself felt in the resolution, should be imagined thus:



N. B. The editor analyzes the form as follows:

1st Part. Exposition = 6 measures.
Coda = 3 measures.

2nd Part.
- Division 1. Tenor. I. 3-part episode (sequence) = 3 measures.
  Alto. II. 3-part episode = 3 measures.
- Division 2. Free measure. Tenor. Alto, III. 3-part episode = 5 measures.
  Modulatory thematic transition = 2 measures.
- Division 3. Alto. Soprano, IV. 3-part episode = 4 and one-fourth measures.

3rd Part. (begins on the 2nd beat) Ascending thematic chain – Bass, Tenor, Alto, Soprano = 4 measures (see Note 5)
Episode. Soprano. Resolution. = 5 measures.

The relative length of the three parts, 1-2-1 (=9-17-9 measures), is the most satisfactory mode of division.

Prelude XVIII.

Andantino, lusingando.

legatissimo, egualmente

dolce

espress.

poco cresc.

decresc.

pochiss. slentando *a tempo*

1) Excepting the following 7 eighths, and the closing measure and one-half, which are written in four parts, this Prelude (which we classify as an "Invention") is written in three parts (triple counterpoint).

poco cresc.

2)

molto espress.

a poco a poco decresc.

legato

3) a

cresc.

p

3) b

3) c

sf

largo e forte

fz (molto tenuto)

meno f

più p

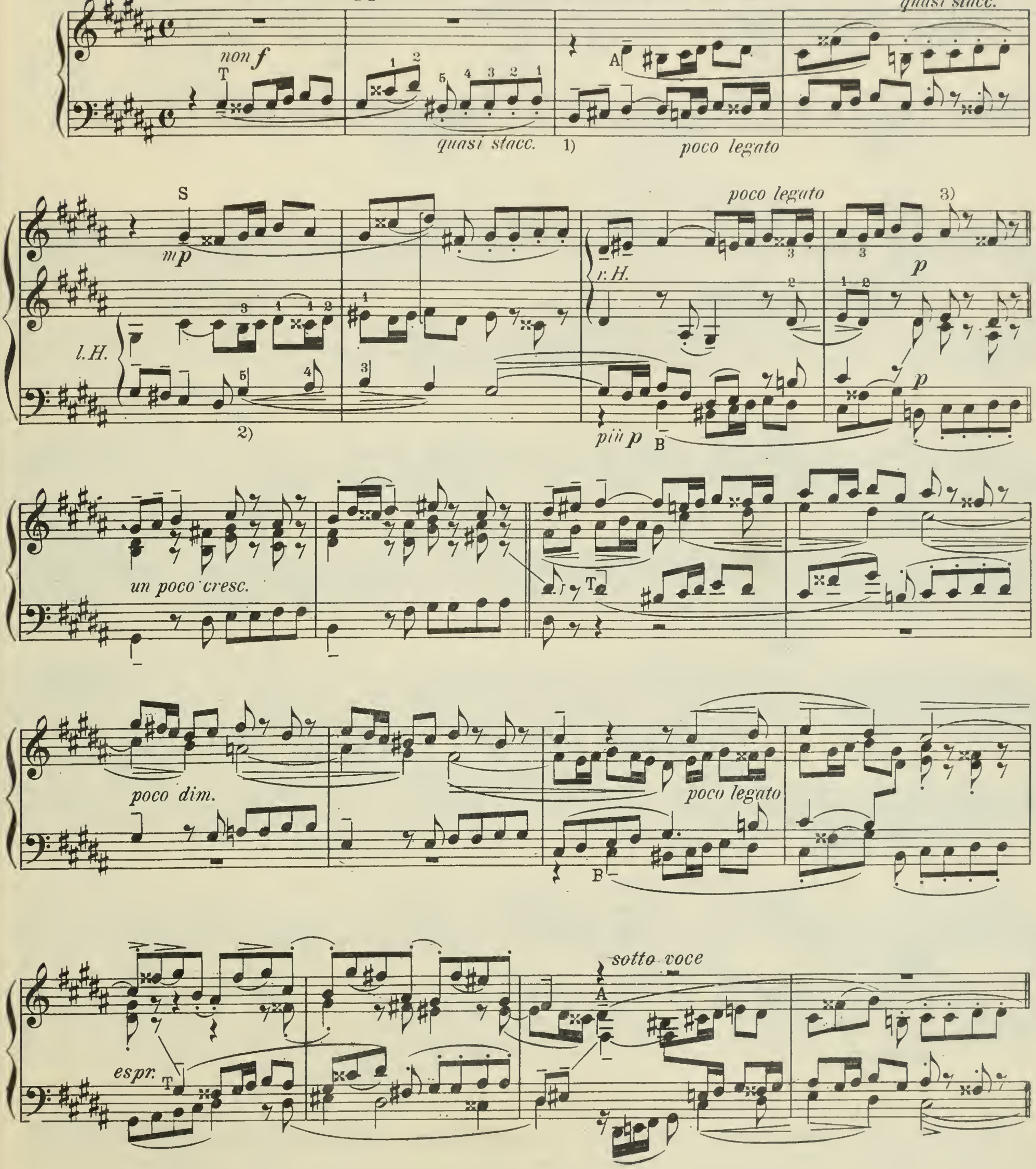
poco rit.

2) Emphasize the development of the inverted motive (alto, soprano, bass).

3) The formula of the sequence at first appears as a whole measure (a), and later in diminution as a half-measure (b) and quarter-measure (c).

Fuga XVIII, a 4.

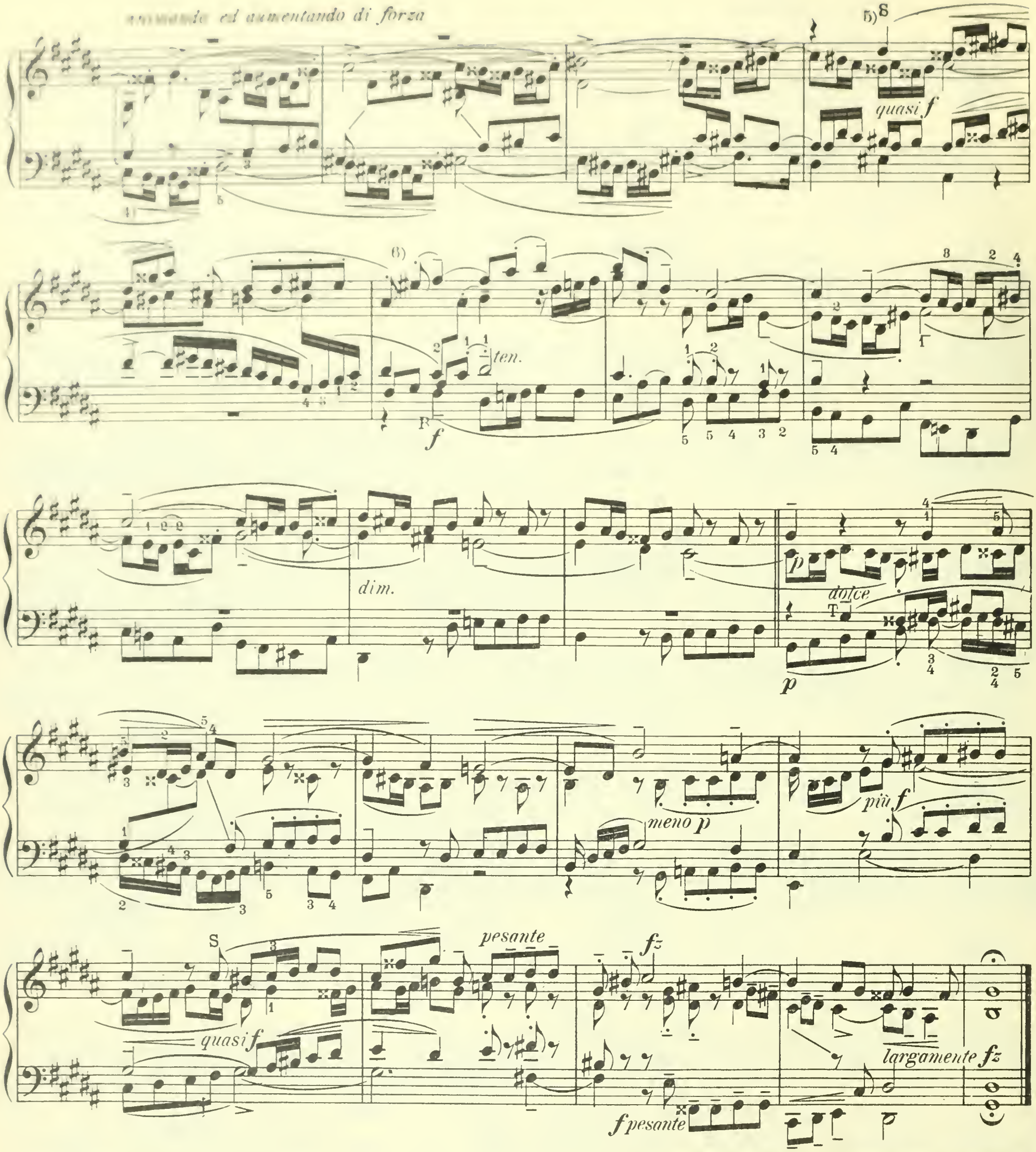
Andante (non troppo) con un certo sentimento severo.



1) The motive , while not properly belonging to the theme, almost always follows on its heels, although often in another part from that having the theme.

2) This extremely expressive counter-theme may almost rival the principal theme in the importance accorded it in performance.

3) These chords (the closing formula of the first counter-subject), should be struck very solidly, and not too short.



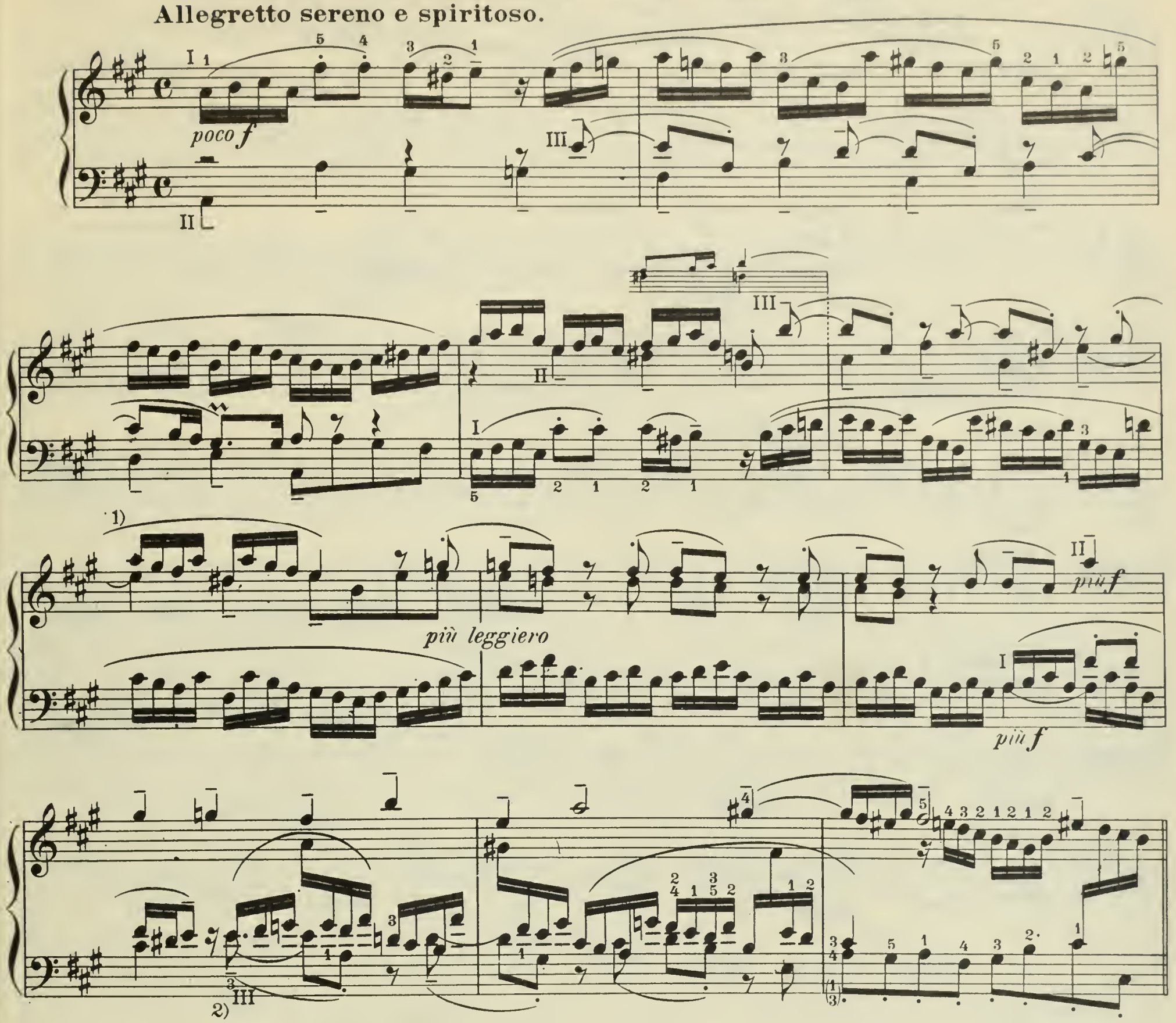
4) The motive of the episode is derived from a free inversion of the theme:
The changed phrasing is accounted for by the fact, that the short (unaccented) final note of the theme-motive becomes a long (principal) note in the new form (+). The æsthetic law of "contrast" likewise justifies the alteration.

5) By means of an harmonic device, the otherwise interrogative character of the descending second in the theme becomes affirmative here.

6) If this step of a second were to be referred to the theme , it would have to be played as if slurred. But we consider it as derived from the redundant thematic motive (comp. Note 1).

Prelude XIX. (Fughetta a tre soggetti ed a tre voci.) N.B.

Allegretto sereno e spiritoso.



N.B. It would seem that the nature of this Prelude has hitherto not been fully recognized. We regard it as a Fughetta, built up in the most elegant style on three subjects, the two comparatively slow ones being treated with greater freedom, though not made subordinate on that account. The exposition is complete, for each of the three themes appears in each part. The development-section is less fully worked out, to be sure, and apart from the classical three-part counterpoint, which is the basic idea of the whole number without polyphonic arts; but this very circumstance stamps the Prelude as a Fughetta, distinguishing it from the higher class of the Fugue.* The structural analysis follows:

1st Part. Exposition, 10 measures + 1 modulatory measure = 11 measures.

2nd Part. { Div. 1. The 3 themes in F♯ minor. 3-meas. Episode = $5\frac{1}{2}$ "
Div. 2. The theme appears twice in the tonic = 5 "
Coda. Free close of the 1st theme.

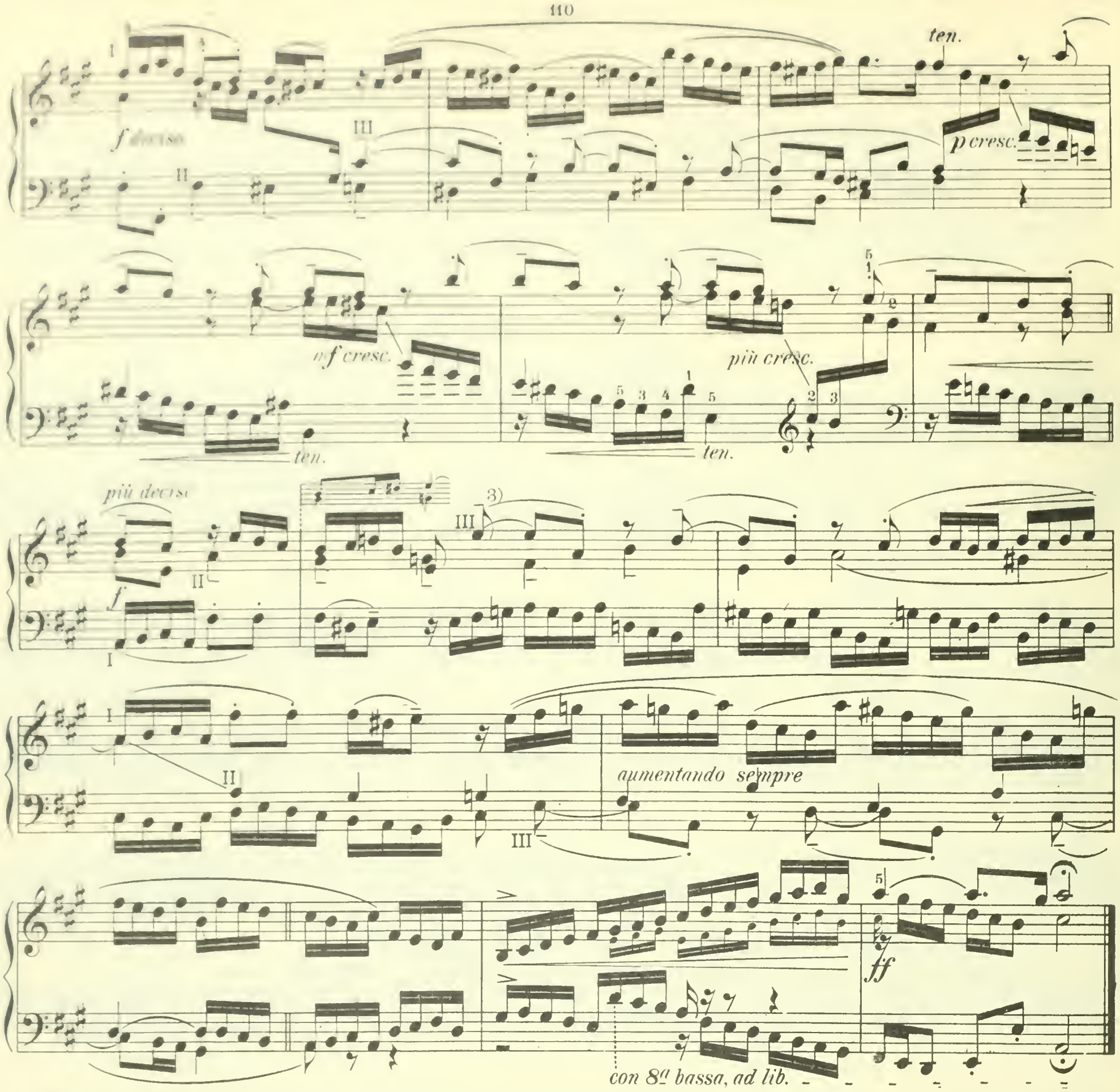
The two parts are, therefore, of like length.

*) Compare, in Bach's Thirty Variations in G major, No. 10 (in fughetta-form), which consists of only two developments without episode or coda.

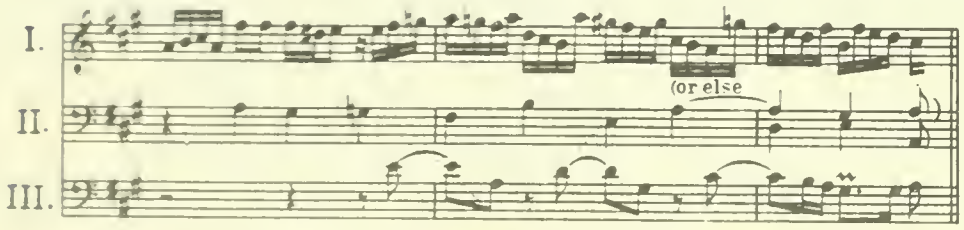
---

1) Transposed thus for the sake of euphony. The true reading would be

2) To render the passage practicable, the entrance of the third subject is anticipated by a 16th. (The editor embraces this opportunity to recommend a study of the interesting variants of the 2nd and 3rd subjects throughout the fughetta.)



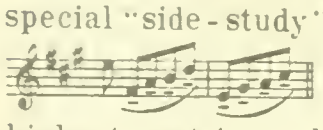
The three subjects. distinguished in the text by Roman numerals for the sake of clearness, are as follows:



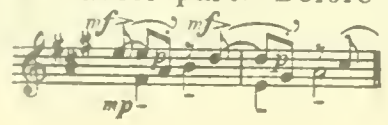
In this connection. compare No. IX of the 3-part Inventions (F minor), which is very similar in form, the theme in quarter-notes being nearly identical with the 2nd subject here.

---

3) In order to bring out distinctly the two-part character of the two themes interwoven here (and further on), a brief special "side-study" is requisite. Hitherto we have only heard this "a due" passage hammered out thus.



To avoid this "vulgar" style, and at the same time to hit the right one, it is advisable to play the highest part in such a way that its higher tone may sound somewhat louder, and its lower tone somewhat softer, than the tones of the inner part. Before the eighth-rest, a short breathing-space should intervene. The notation would be as follows:



Fuga XIX, a 3.

Tranquillo e piacevole.

flexibly

1) *sotto voce, dolcemente*

sempre legato

od:
or:

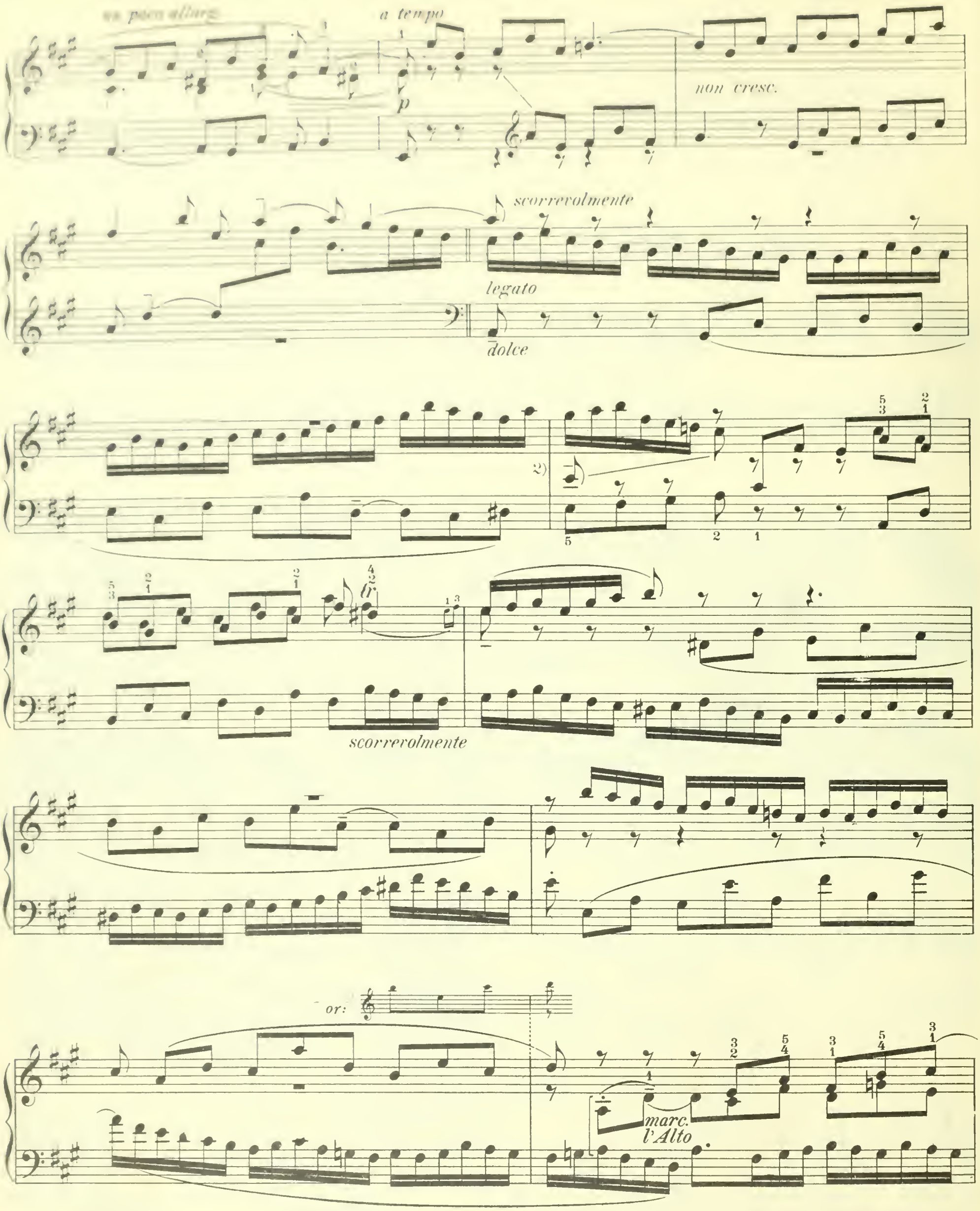
sempre egualmente

poco marc.

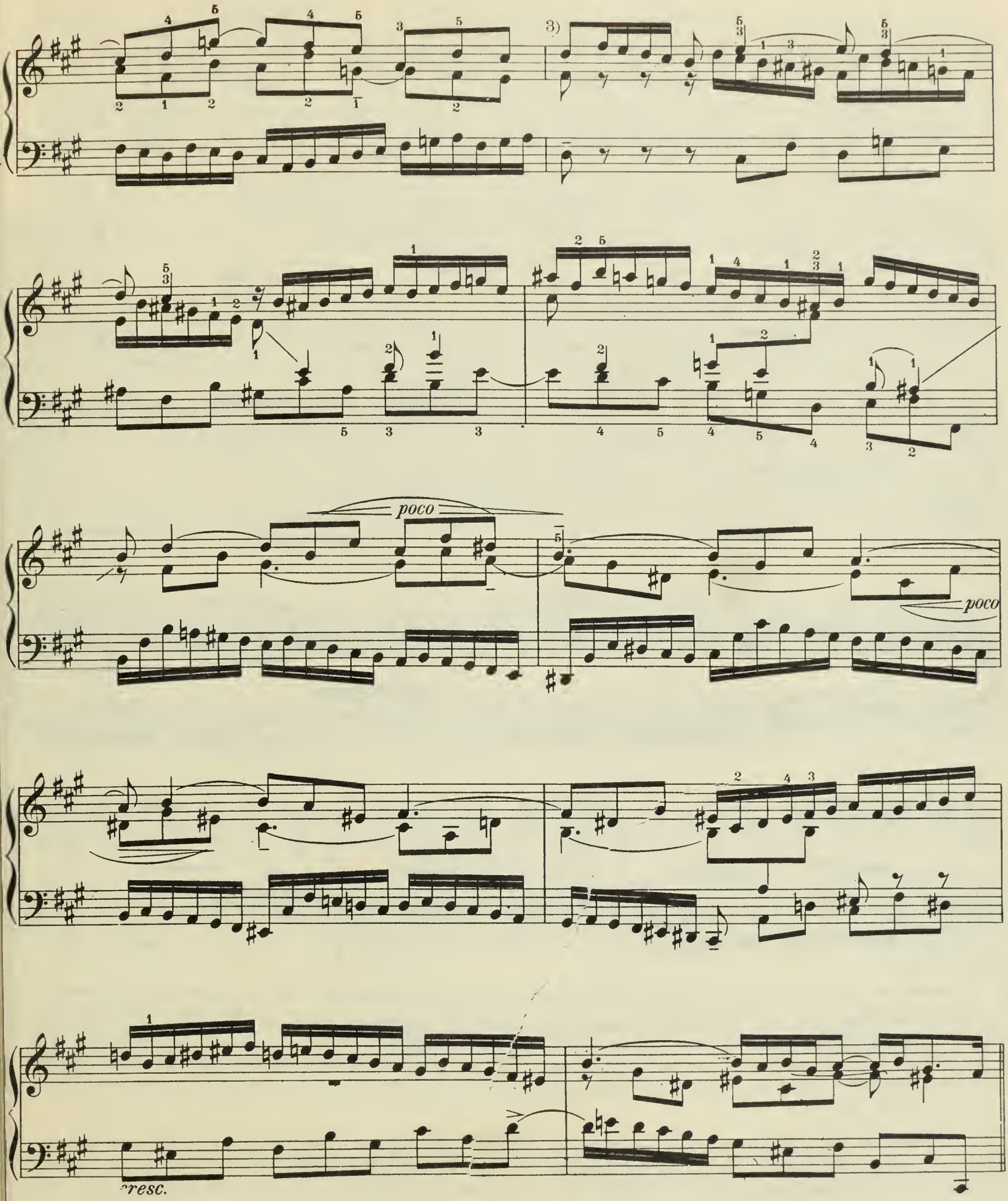
poco cresc.

fuller
più pieno

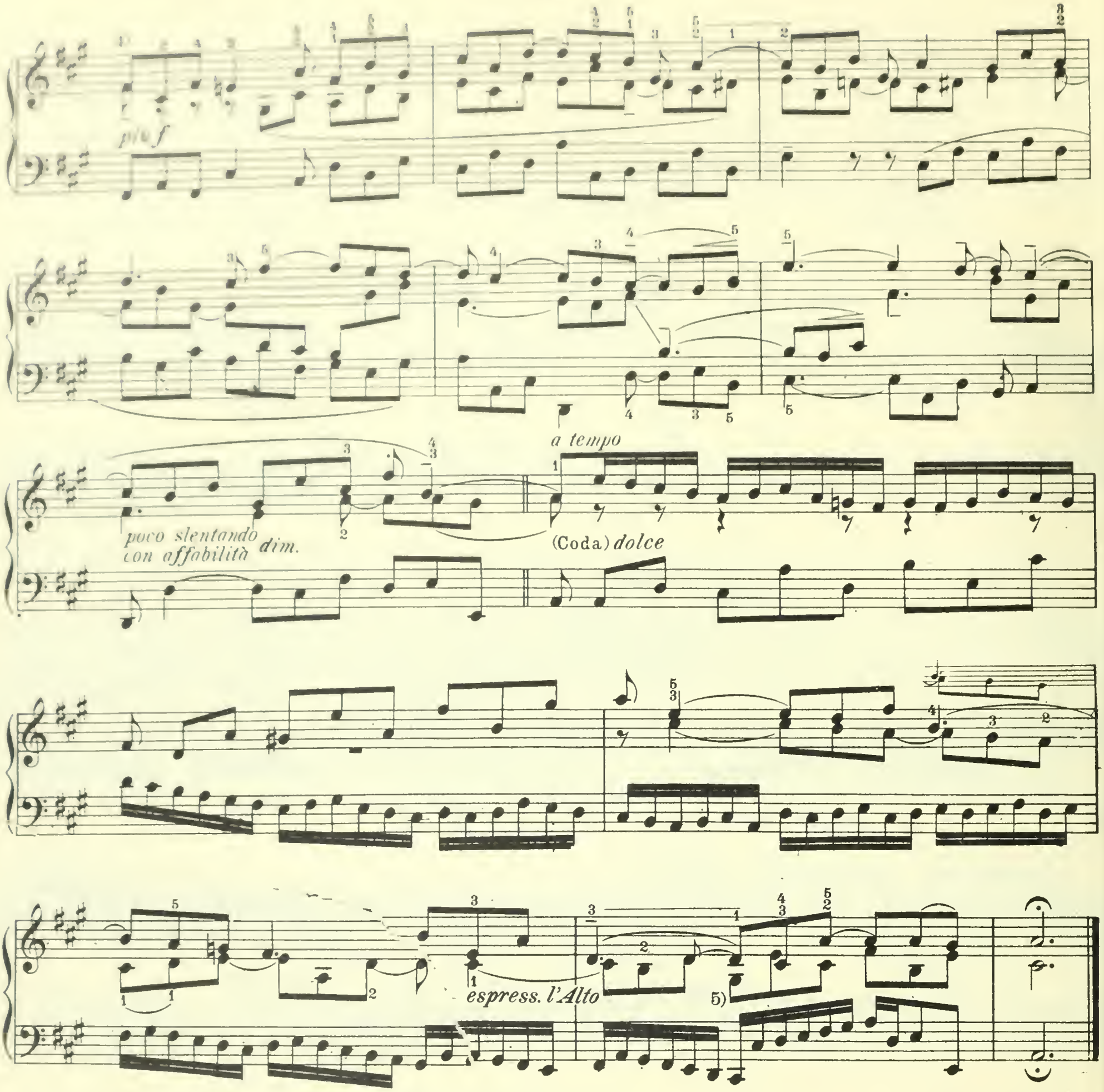
1) Of the coarse "sforzato" on the first eighth-note of the theme, given in most editions "true to Czerny", there is no trace in Bach.

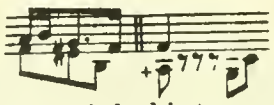


2) It being evidently the inner part which carries out the figurate counter-theme, the part now entering must, consequently, be the highest part. It would sound most "un-Bach-like" if the Alto (which replies in the third measure thereafter) were to take the theme twice in one breath and in the same position. This erroneous idea has been taken up by Riemann.



3) The development-section of the fugue comprises two divisions, one quiet, the other rapid. The latter may, in turn, be divided into a fore-phrase and an after-phrase, the boundaries of which meet at this point.



4) Despite the deceptive F♯ minor chord of the first three eighths, the fundamental key of A major already predominates, and continues from here to the close. (A "more correct" thematic entrance would be: ). The Third Part, which begins here, turns out to be a copy of the Second in diminution.

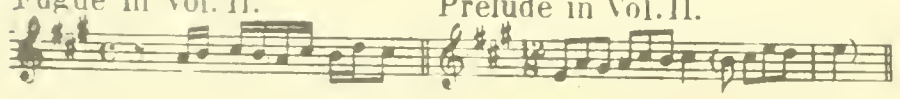
5) Bischoff calls this G♯ "rather peculiar", and, in company with Kroll, allows himself to be misled into preferring an E. One has merely to compare the soprano in meas. 6 and 7 of the Third Part, in order to recognize beyond cavil the legitimacy of the G♯.

N. B. 1. This lack of rhythmical contrasts and rhythmic concatenation, and the velvety flexibility of the tone-figures, appear strange in solid. angular Bach. For once the performer need not hesitate to display the "femininity" in his art.

N. B. 2. The editor considers the thematic affinity of the Preludes and Fugues in A major, in Vol. I and Vol. II, worthy of remark. Compare the following:

Prelude in Vol. I. Fugue in Vol. I.

Fugue in Vol. II. Prelude in Vol. II.



Prelude XX.

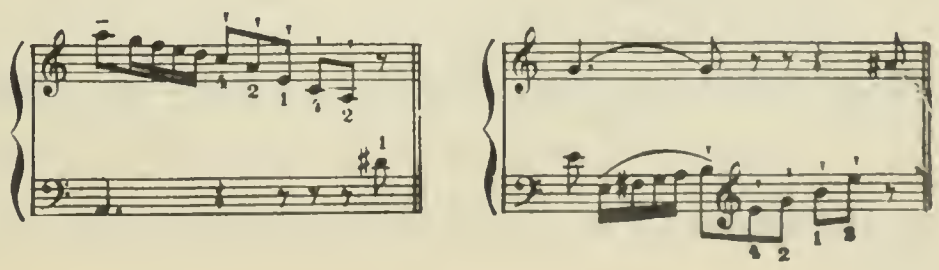
Allegro (impetuoso.)

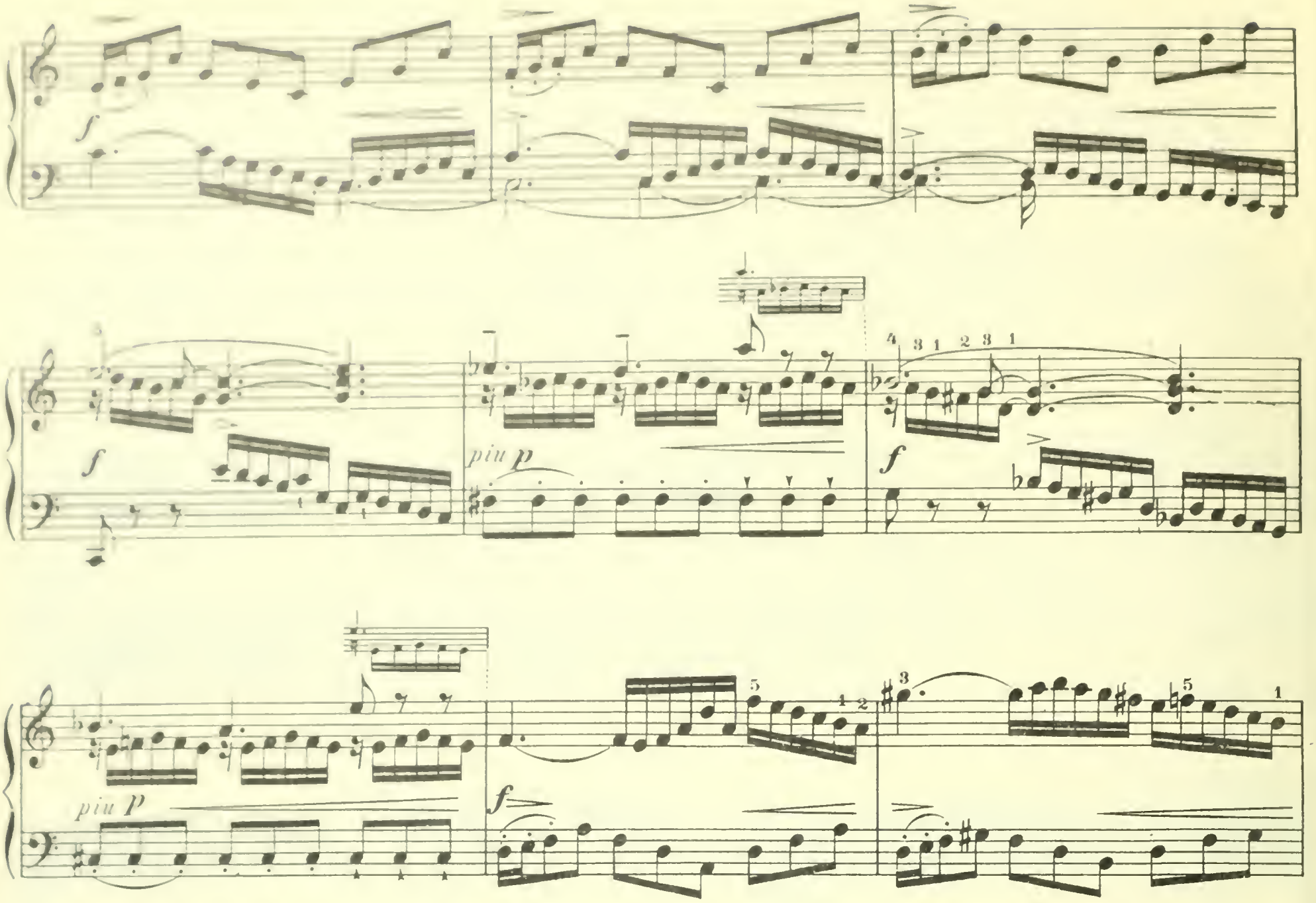
with sweeping impetuosity.

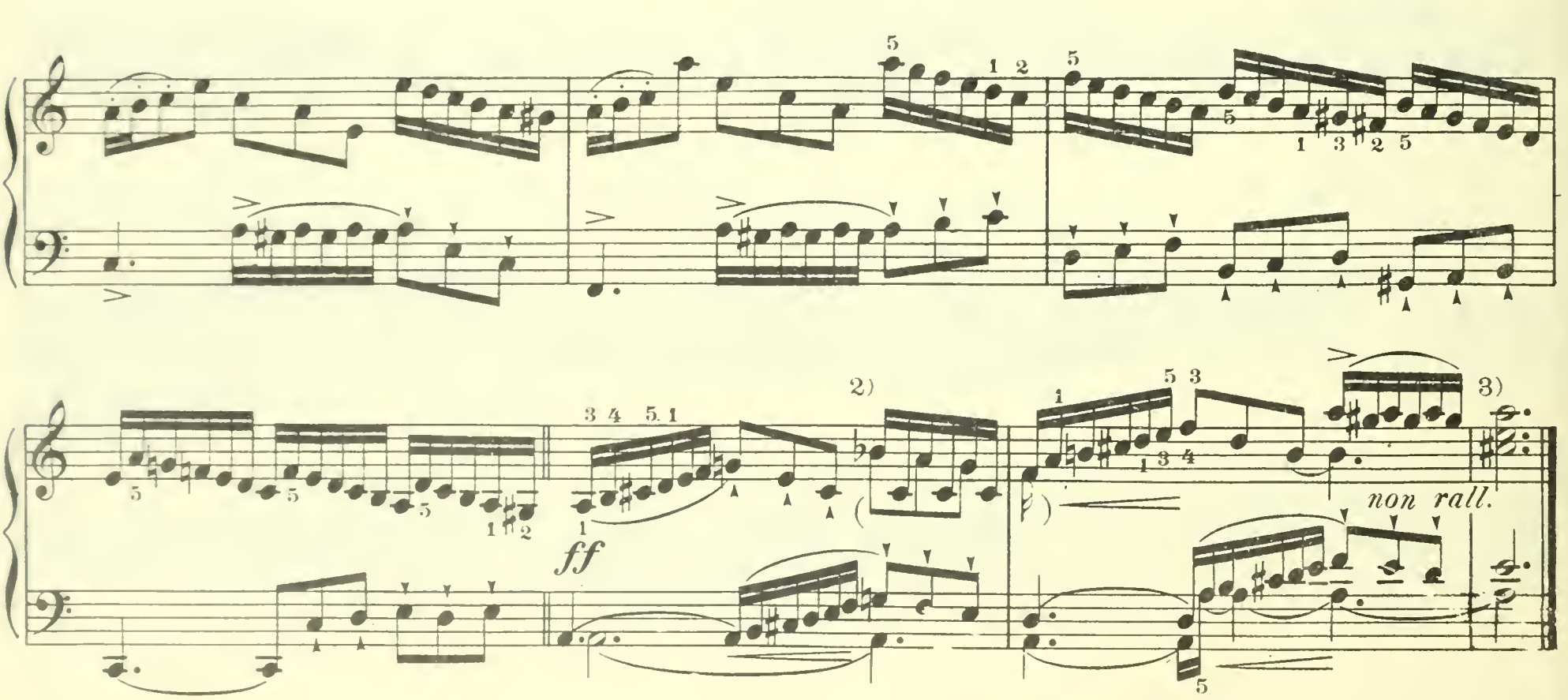
staccatiss.

meno f *cresc.* *or:*

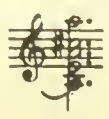
1) The following notation would lend a stronger movement to the phrasing:







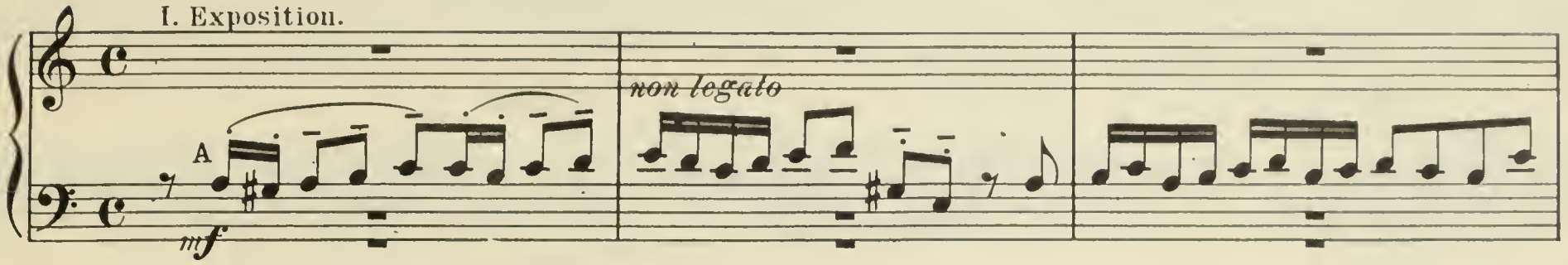
2) The editor employs the following thematico-symmetrical form:

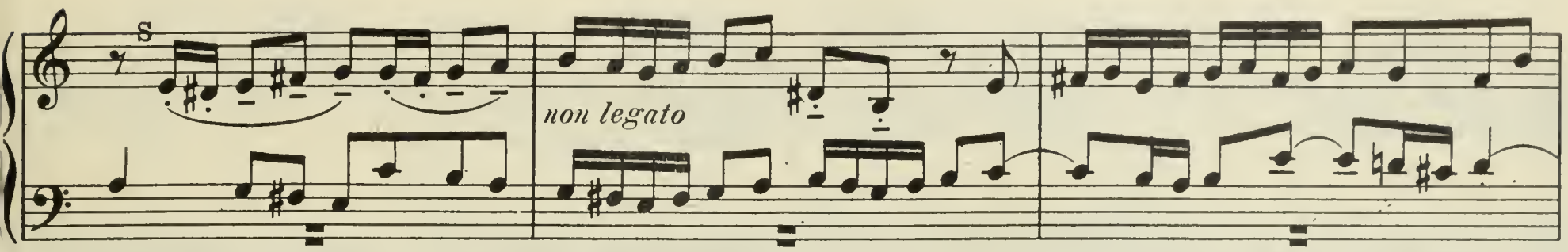
3) The thematic E in the tenor should be emphasized, for which reason it is doubled. Otherwise  would sound better.

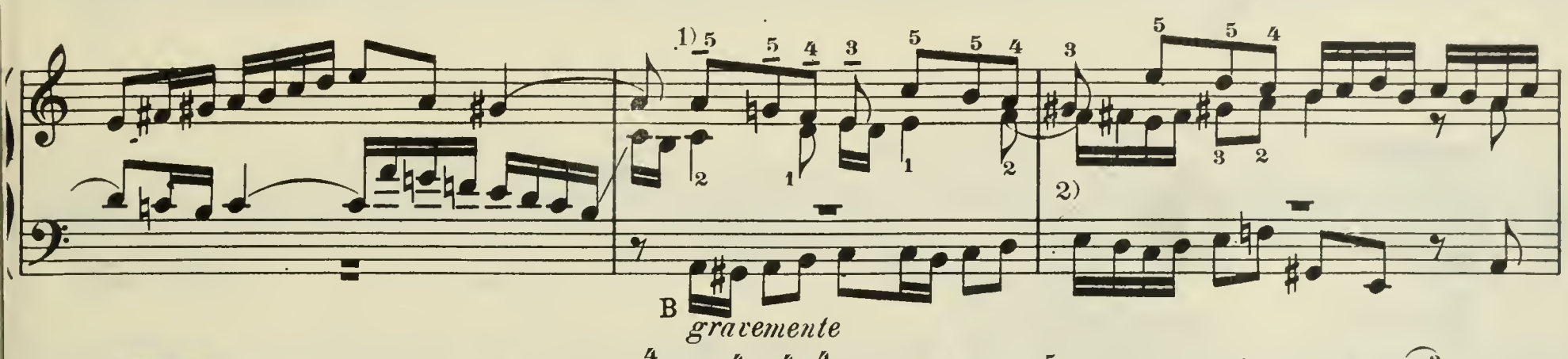
Fuga XX, a 4.

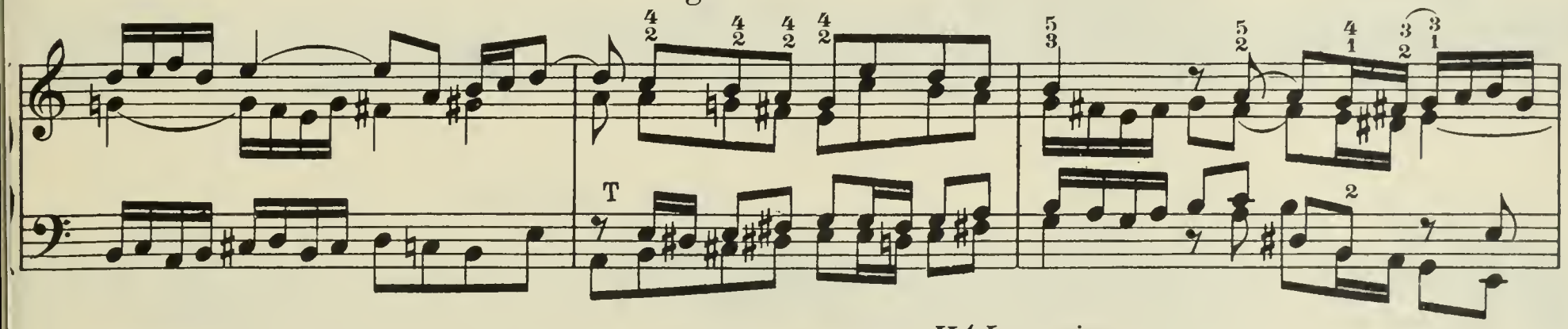
Moderato deciso, con fermezza e gravità.

I. Exposition.

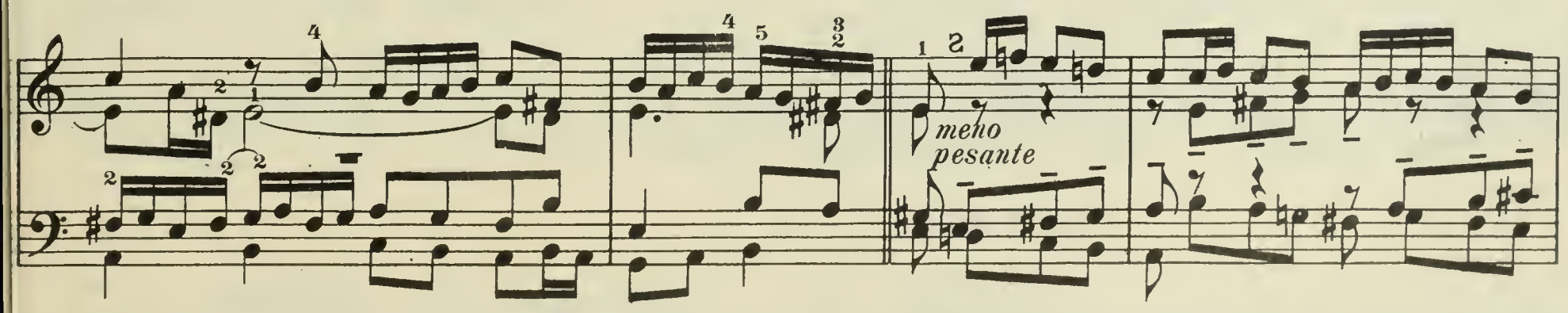


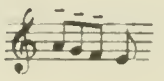


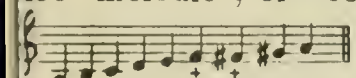
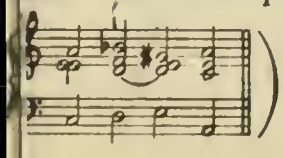




II⁴ Inversion.



1) Considerable stress should be laid on the first motive in the counter-theme:  which runs through the ntire fugue.

2) This is an enriched form of the minor scale which appears here in the alto part. It might be called the "harmo-ico-melodic", or "combined" minor scale. Its peculiarity resides in the employment of both sixths, minor and major:  There is a wealth in practical harmony, which the meagre formulae of the theorists cannot con-tain. For example, the scale really exists (only recall the everyday harmonic formula: ) but in the text-books it is nowhere mentioned.

IIB Stretto.

in direct motion

molto misurato

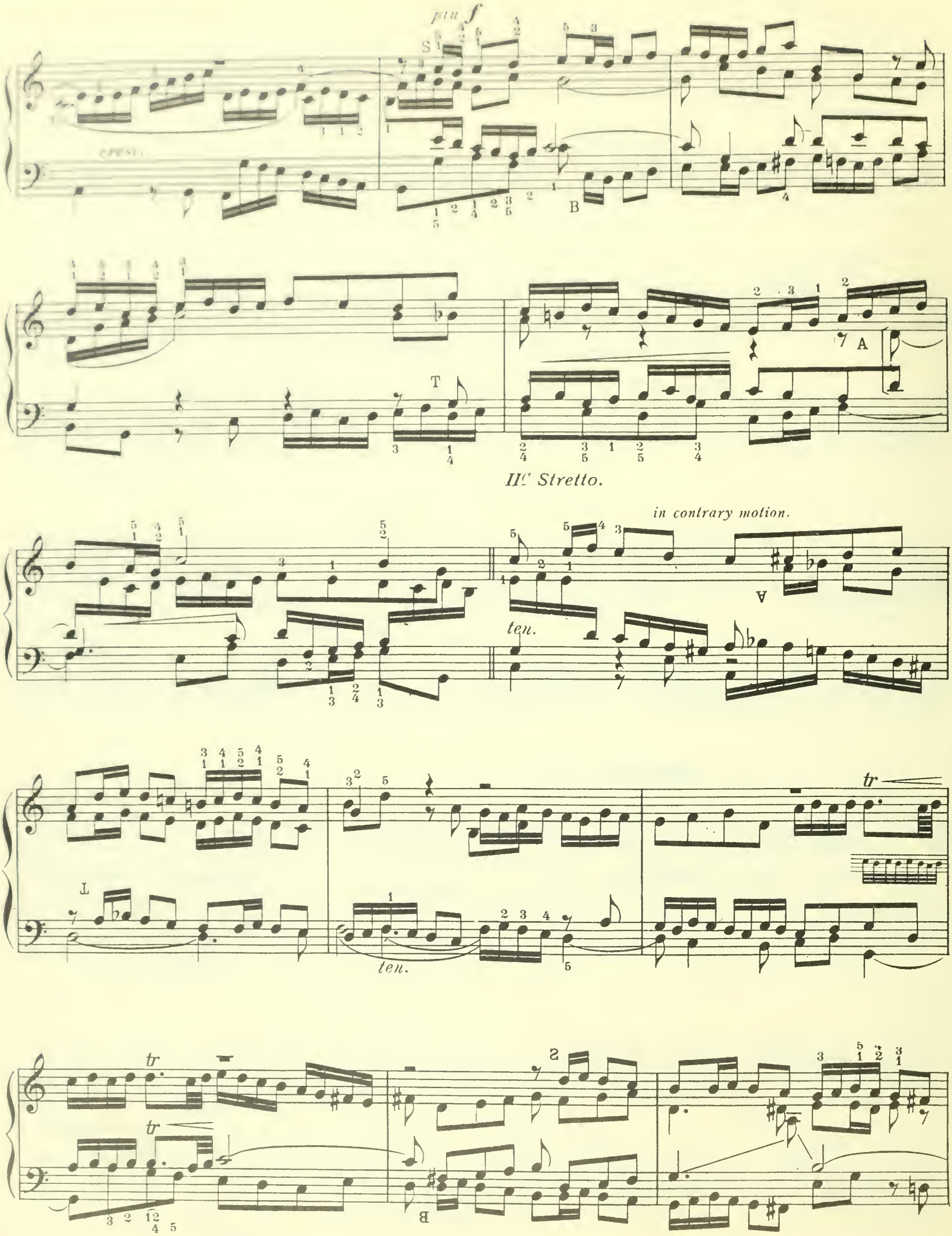
A

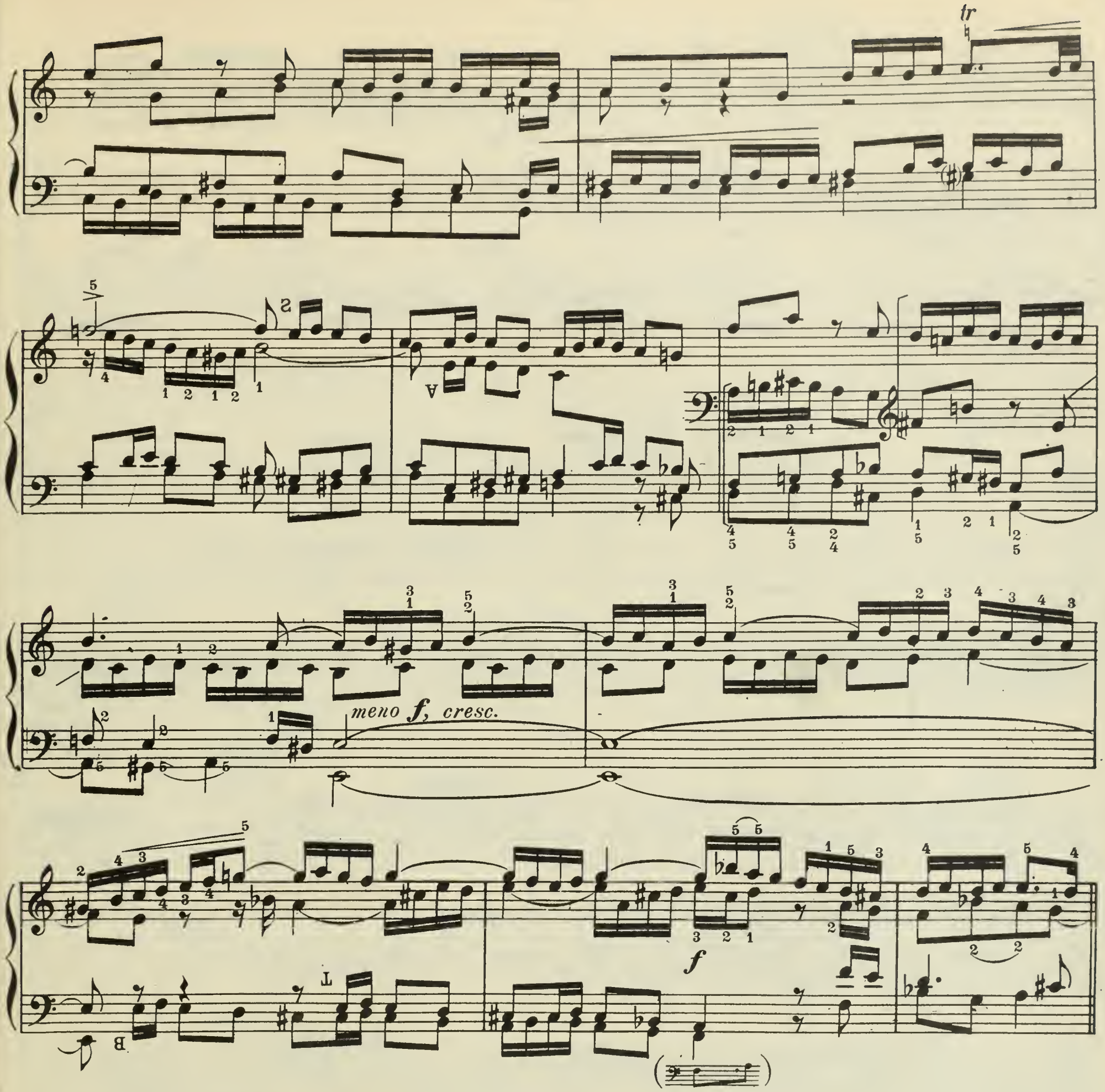
B

(S)

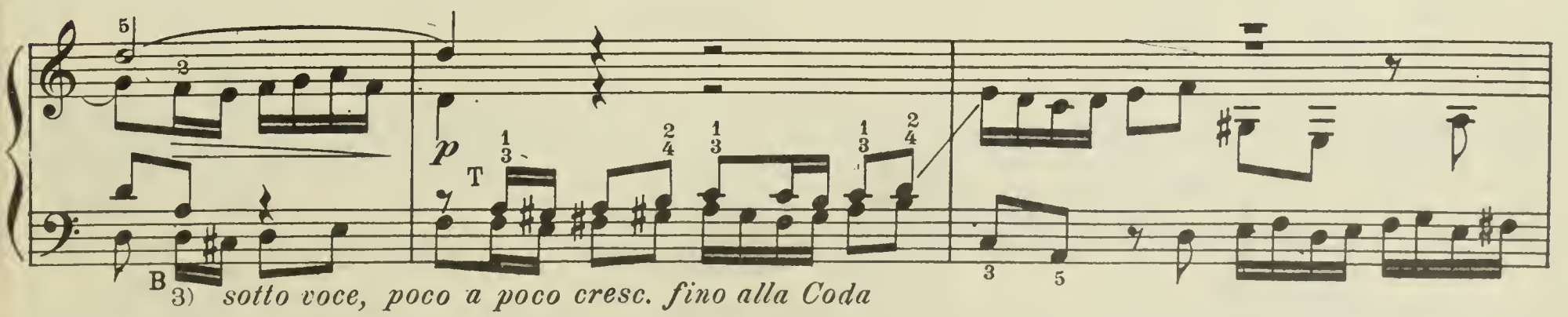
poco dimin.

T


più f
S
B
T
A
IIC Stretto.
in contrary motion.
ten.
tr
ten.
tr
tr
B



III. Closest stretto.



3) *sotto voce, poco a poco cresc. fino alla Coda*

3) The stretto beginning here really shows a contrapuntal intensification, inasmuch as the imitation in the second part contains, at the same time, the Dominant answer to the first (canon at the twelfth), and also because the next stretto between soprano and alto (in the inversion) enters before the former one is finished.

ten.

ten.

A

B

più cresc.

ten.

Resolution and Coda.

allarg.

largamente

ten.

sostenuto

sempre forte

e robustamente

Modern rendering of the organ-point:

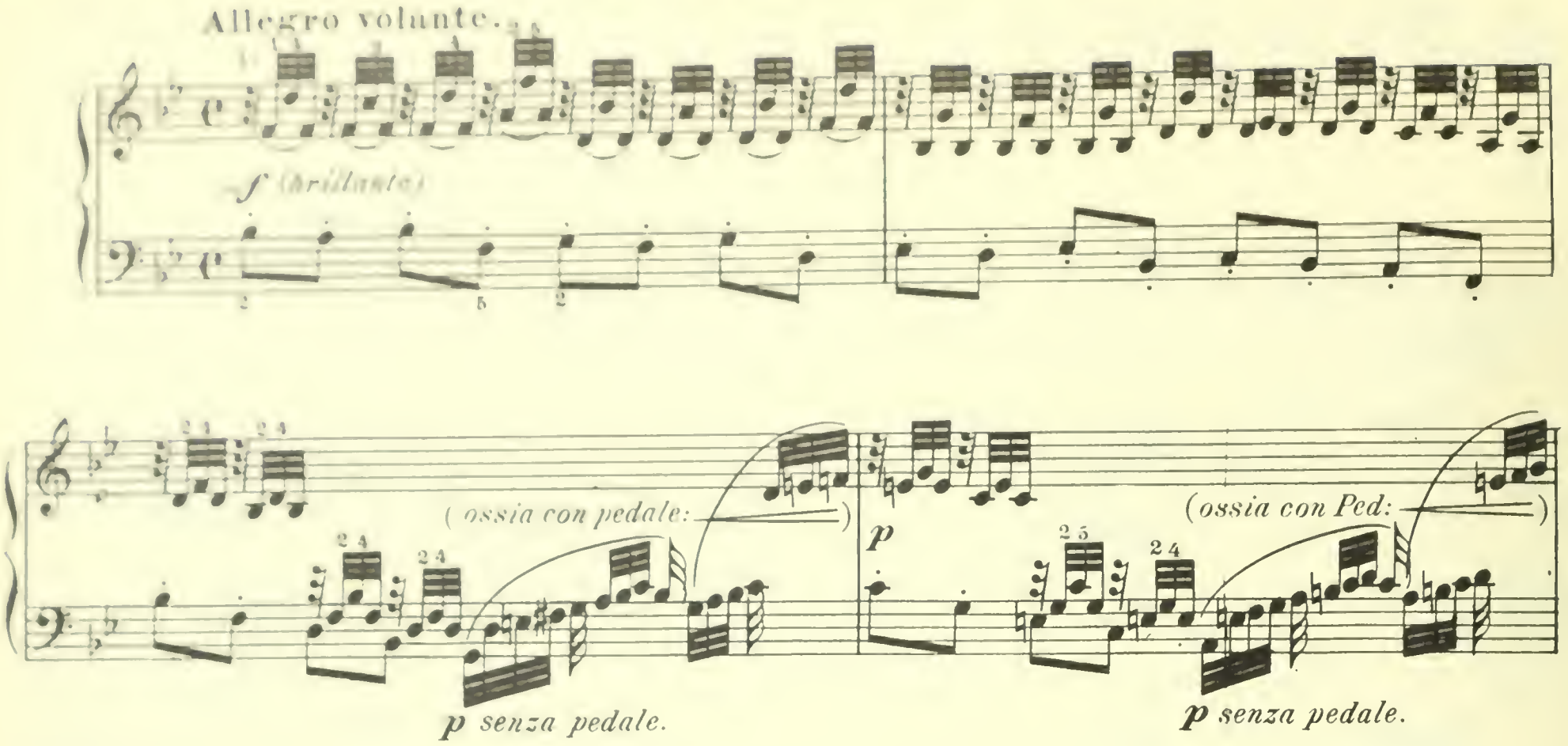
Più largo.

ten.

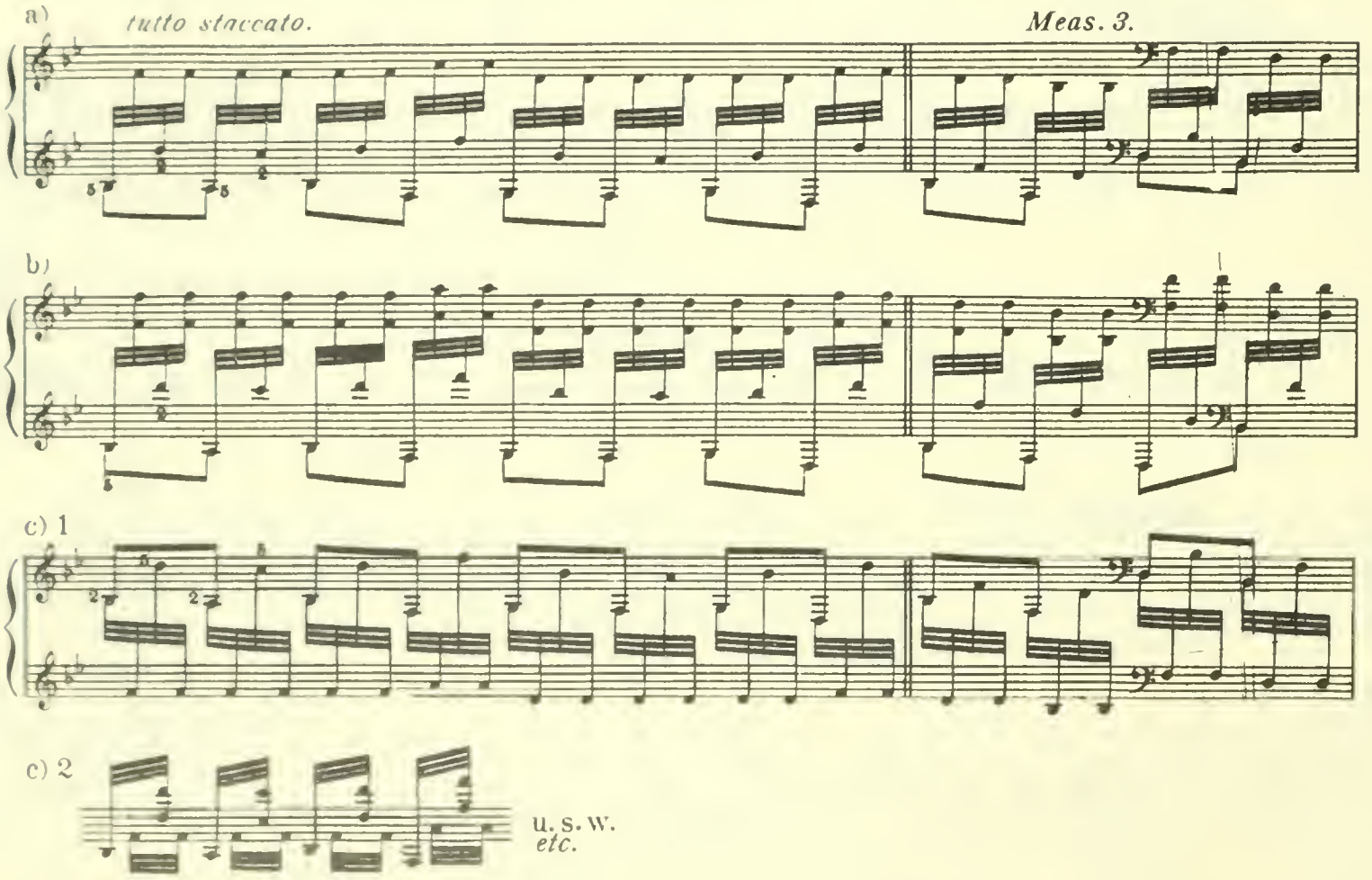
4) Fermata:

5) Stretti between bass and tenor in contrary motion, then between soprano and alto in direct motion. The organ-point is treated like a free pedal-part.

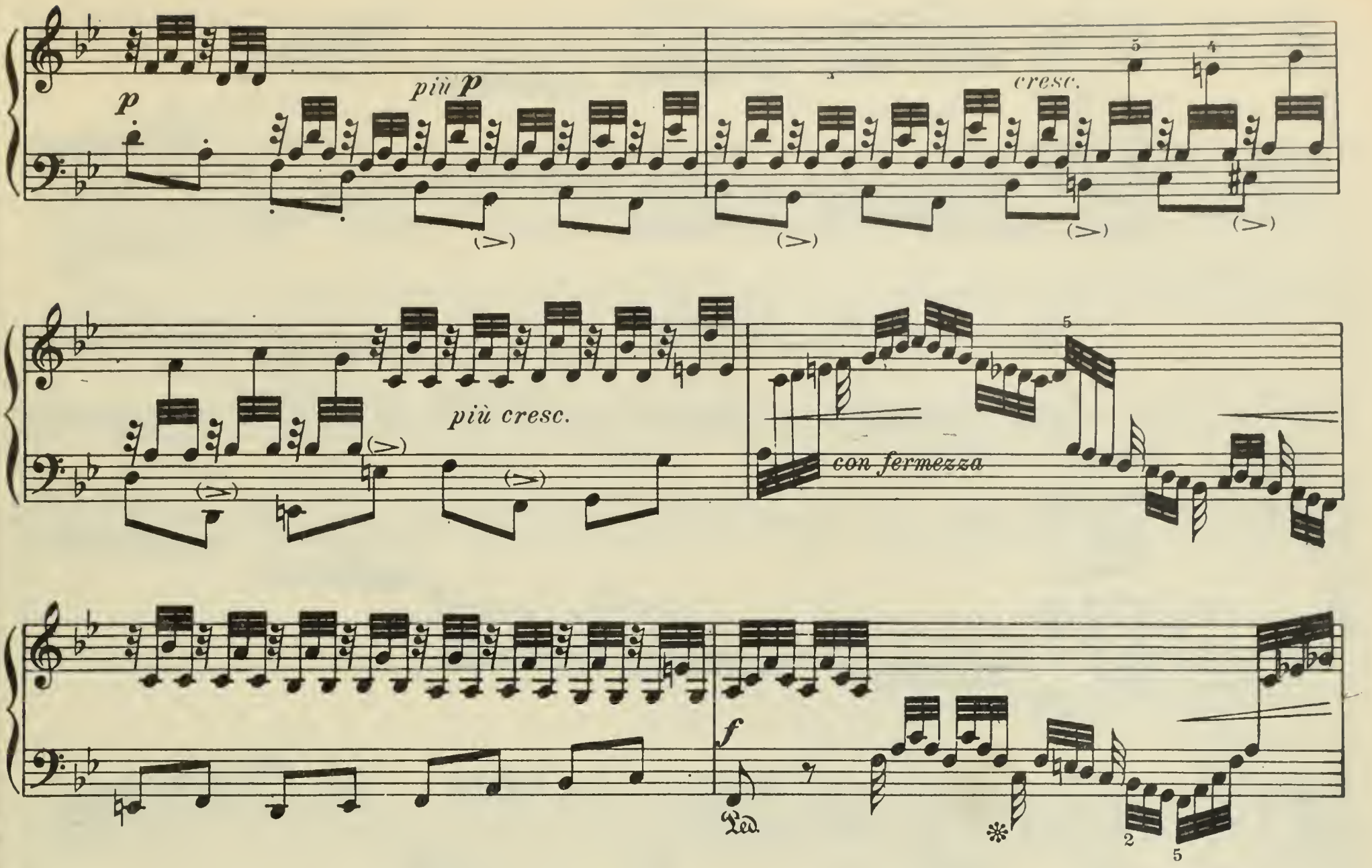
Prelude XXI. (Toccata) NB.)



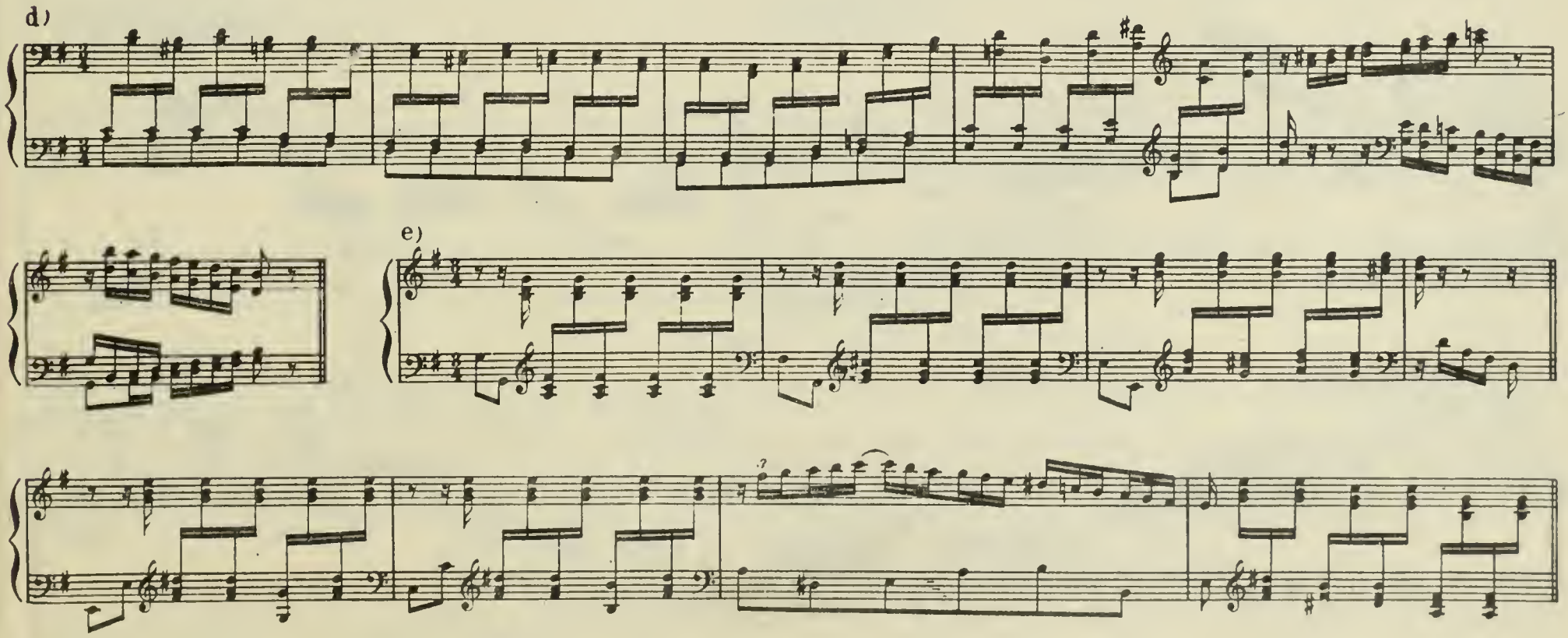
1) This figure gives a foundation for exercises in wide leaps. At Bach's time, leaps were regarded as feats of *bravura*; they are, for instance, a prominent feature in the Scarlatti technic. We recommend the study of a few of this master's sonatas in connection with the following variants:



We have repeatedly employed this mode of notation (which divides the figures into anticipating and after-striking notes for both hands alternately), e. g., in the variations to the Preludes in C minor, C♯, and the Fugue in G.— Since Liszt gave this style of technique a novel tone, by an intended imitation of the cymbals, it has taken on a very modern sound — so much so, indeed, that it might seem a mistake to bring it up in connection with Bach. Its origin, however, is earlier, as it goes back to Bach, and has its root in the clavichord with double manual. In com-



positions written by Bach for that instrument, passages of this kind are to be found. Although we no longer have a double manual, we have learned to play such passages on a single one. The following examples, from Bach's "30 Variations", are adduced in proof of the above.



Even the cross-fingerings peculiar to the notation for double manual, can (with slight alterations) be executed on our pianos; any lack of smoothness which may be noticeable, is attributable to a want of practice in this style. Do not neglect to try the master's "30 Variations" (in G), which have a strong leaning to this technic; they broaden the intellectual and technical faculties.

rapido

fz

l.H.

very firmly

non legg.

ten.

after Forkel:

poco piu largam.

or:

con forza

Execution:

or:

N.B. From its display of virtuosity, we call this number a "Toccata". But even virtuoso-pieces (in the Bach sense) are to be taken seriously. This one should be interpreted "playfully", yet not "frivolously".

Study.

Technical Variants to Praeludium XXI.

Moderato vivace.

1)

legg.

(sopra)

(sotto)

sempre stacc.

p ma brillante

l. H.

r. H.

l. H.

r. H.

l. H.

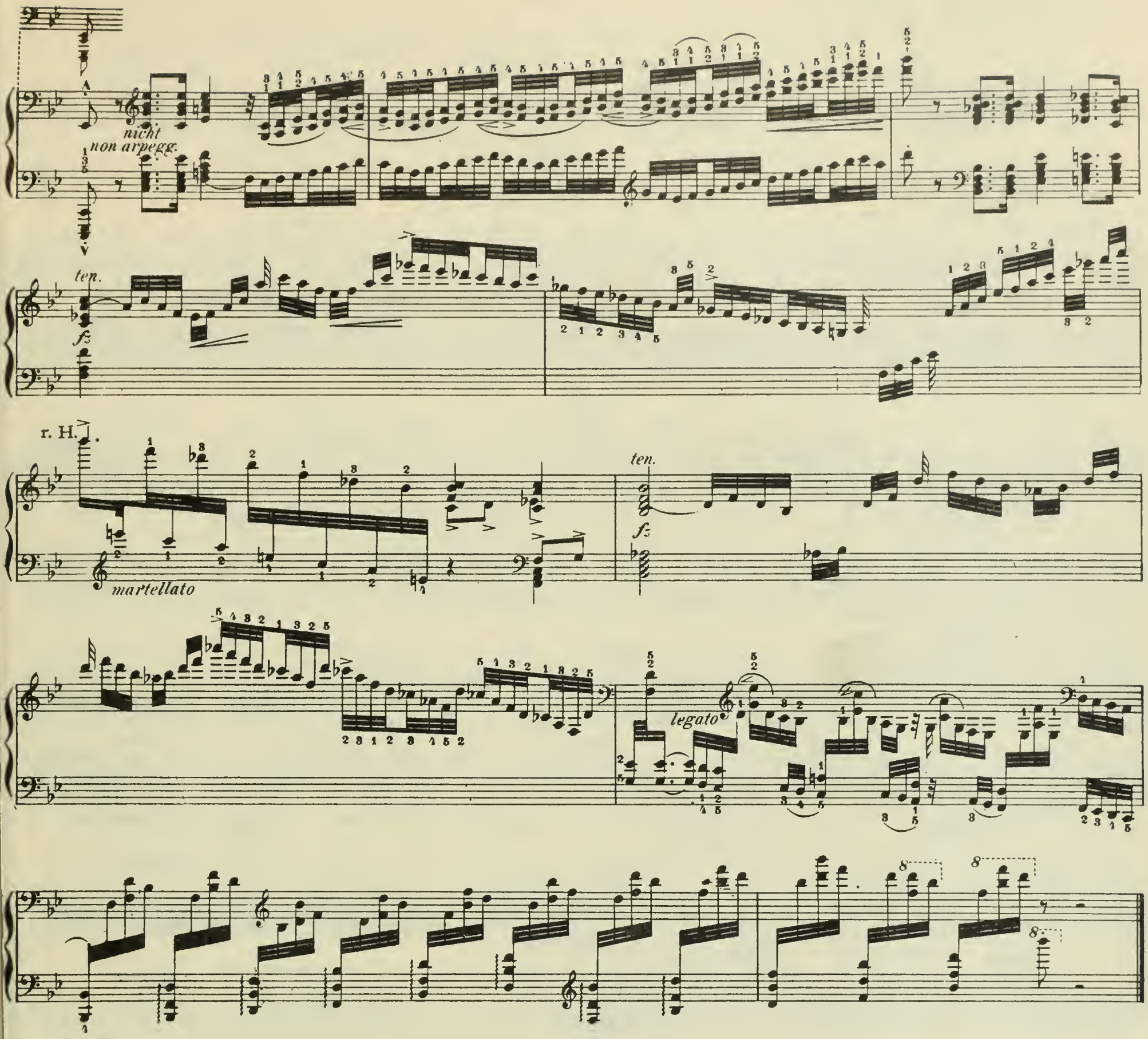
r. H.

8

Ossia

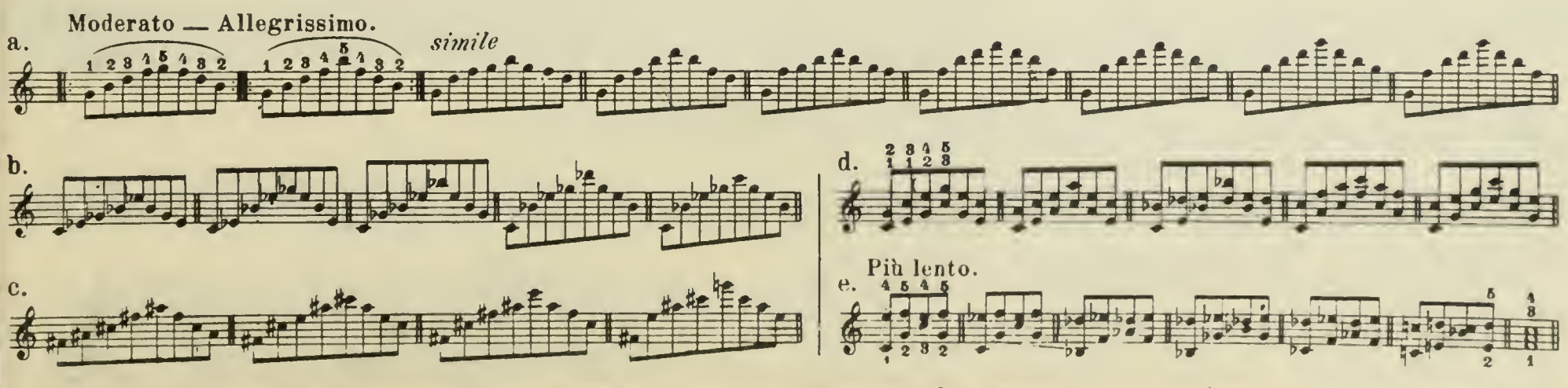
legato

rinforz.



N. B. Broken chords wider than the octave, played without turning the thumb under, require a continuously fixed position of the fingers, a flexible wrist, and lightness of touch (which naturally increases with the swiftness of the movement, and must not degenerate into feebleness of tone).

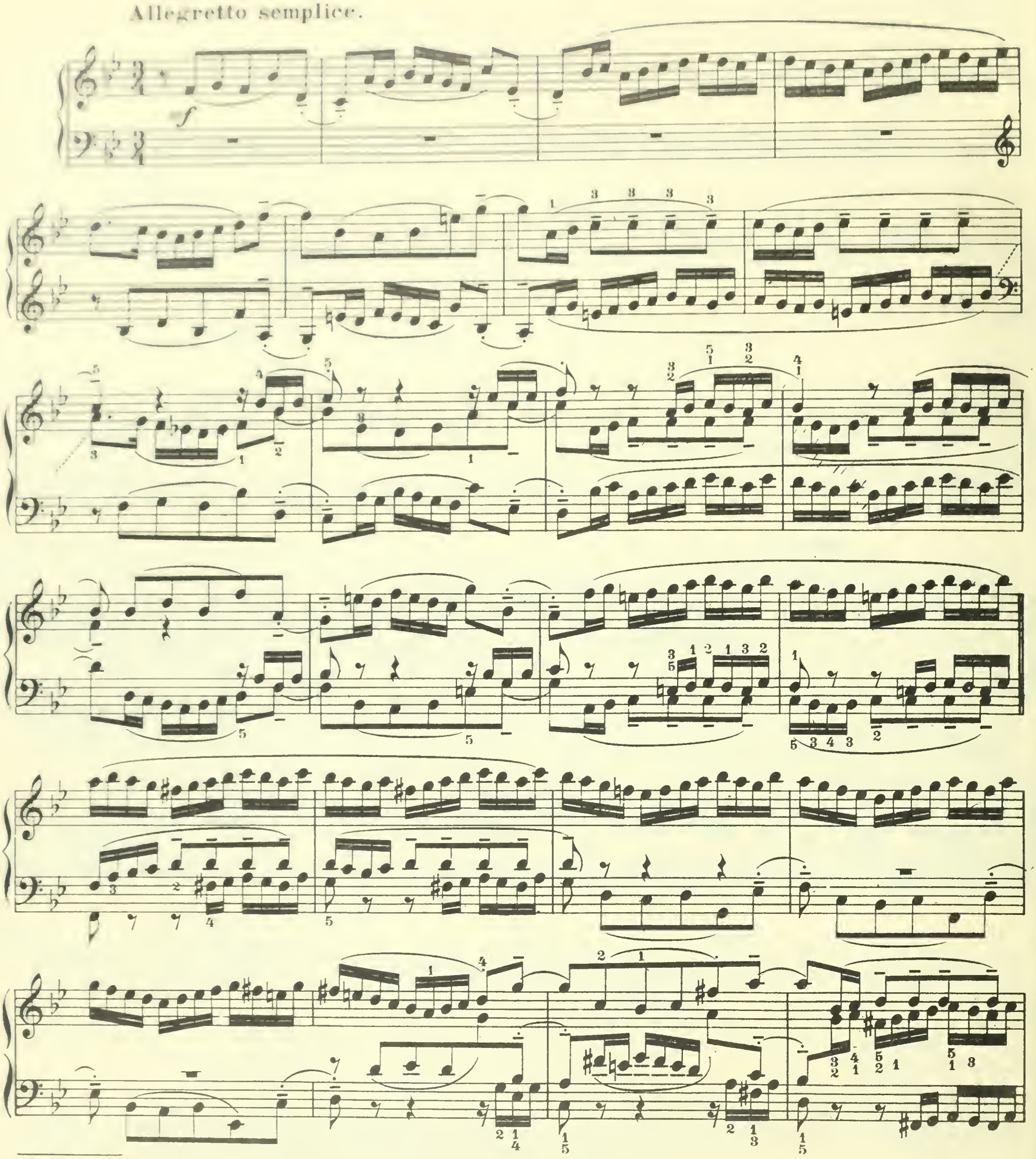
As a preliminary and companion-study to the above, the editor proposes the figures below, or similar ones, in various transpositions:



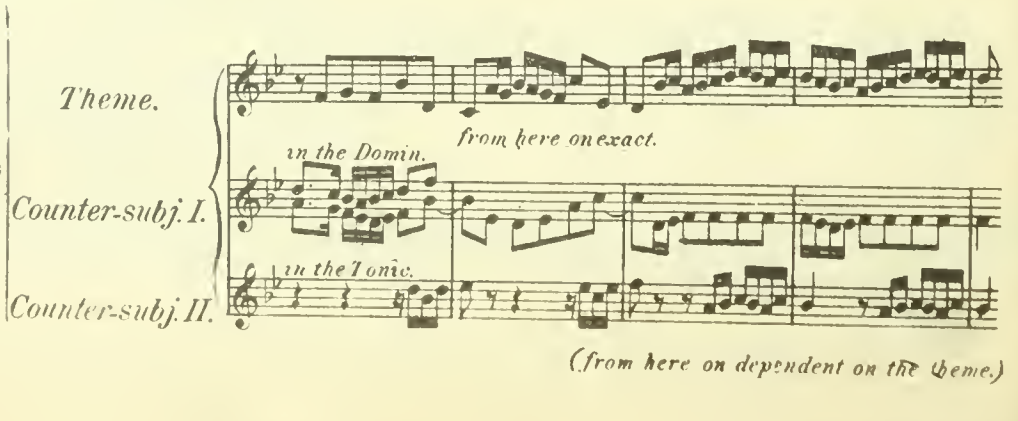
As the climax of this style of study may be mentioned Chopin's Étude op. 10, No. 11 (which we recommend to practise in ascending and descending *broken* chords), and Liszt's "Vision".

Fuga XXI, a 3.

Allegretto semplice.



N.B. This Fugue employs, strictly and exclusively, the theme and its two counter-subjects; no other motive-material is used, even transiently. Here the "development" means simply the continuous contrapuntal inversion of the three subjects. From the last measures of the theme, sequences are elaborated which fill out the episodes; series of sequences, forming the counterpoint to the above, also spring from the inversion of the first measure of the theme. Only the last five beats (the closing cadence) of the Fugue are free.



poco a poco dim.

cresc.

più f

risoluto

ff

or, acc. to Hoffmeister: (*facilitated*)

This number retains throughout an easygoing character, without intellectual elevation or depth, and still without becoming shallow; its form displays smoothness and roundness.

1) This and the following entrance of the theme – *dux* and *comes* transposed to the subdominant – belong together; we regard them as the opening of the Third Part of the Fugue.

Prelude XXII.

Andante mistico.

Molto sostenuto e con raccoglimento.

flebile, tranquillamente.

poco marc. espress.

ten.

(poco crescendo)

poco marc. espress.

più pieno e sostenuto

10

12

N. B. Both the Prelude and the Fugue are in the lofty vein of those in C♯ minor and E♭ minor. While the C♯ minor Fugue awakens the conception of a mighty cathedral, the two numbers in B♭ minor may be likened to artistically wrought side-chapels— vaults in which things most precious are kept.

In the Prelude, we note particularly the perfection of form; nor can we refrain from giving an outline of the salient points.

The theme in soprano ascends stepwise over an organ-point, and is freely imitated by the bass in meas. 3 and 4. An episode of 2½ measures leads back again, so to speak, to the beginning. The soprano resumes the theme, but this time descending stepwise, and modulating; in meas. 10 it is imitated by the alto (as before by the bass). Meas. 12 closes the First Part in the dominant key, the again ascending theme in the alto being interrupted.

or:
(execution)

aumentando, ma sempre sostenuto.

p dolce

or:
(execution)

poco a poco

diminuendo

poco

più dim.

pp

velato

di nuovo cresc.

slargando

f

(tenero)

piena e

(Coda)

ten.

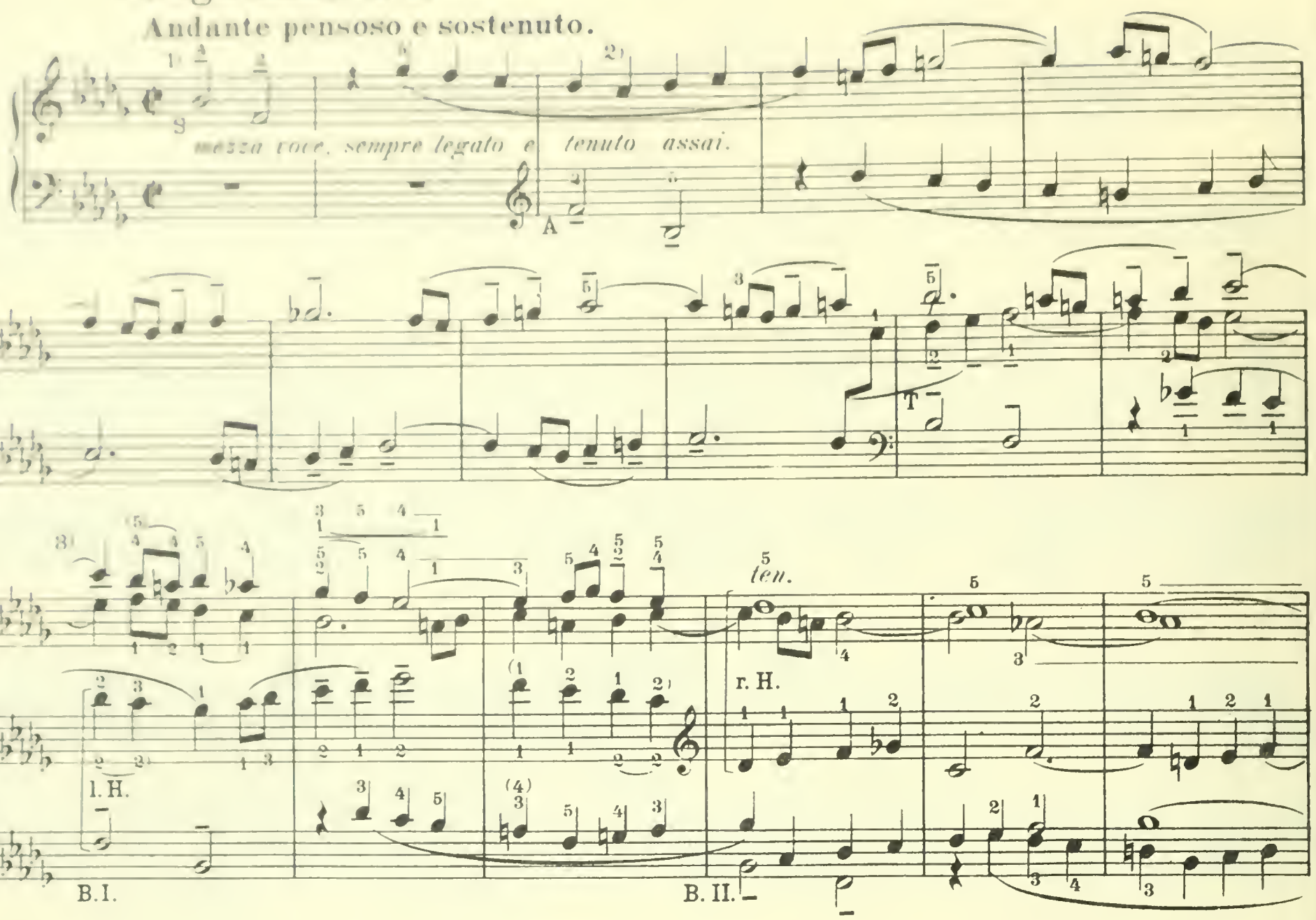
largam.

sempre dim.

What now follows is, in a certain sense, a development with the motives of the theme; it continues through 7 measures, reaching its climax exactly in the middle of the fourth. From that point the line again falls, and is arrested before an organ-point on F, upon which the theme for the last time begins to ascend. Fermata, resolution, and coda are most intimately related with the G♯ minor Prelude. — It is the extremely difficult task of the player, to hit the golden mean between severity and resignation in expression, and to invest this latter with the twilight of an unmaterial tone-color.

Fuga XXII, à 5.

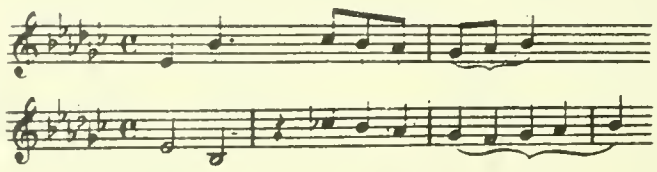
Andante pensoso e sostenuto.

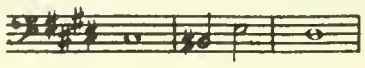


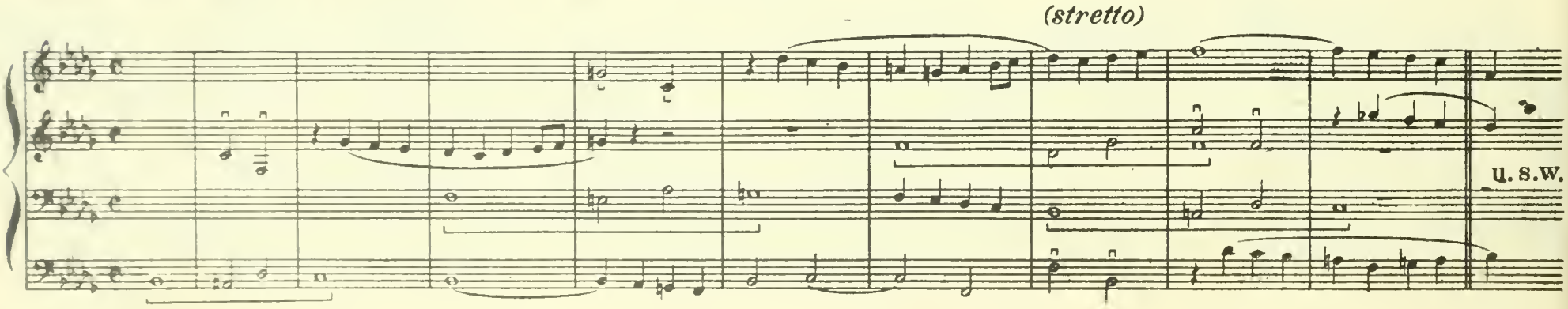
1) This Fugue is related, not only spiritually but also thematically, to the one in E♭ minor. The resemblance between the themes is so evident, that — possibly for that very reason — the commentators do not specially mention it:

Fugue in E♭ minor:

Fugue in B♭ minor:
(transposed for comparison)

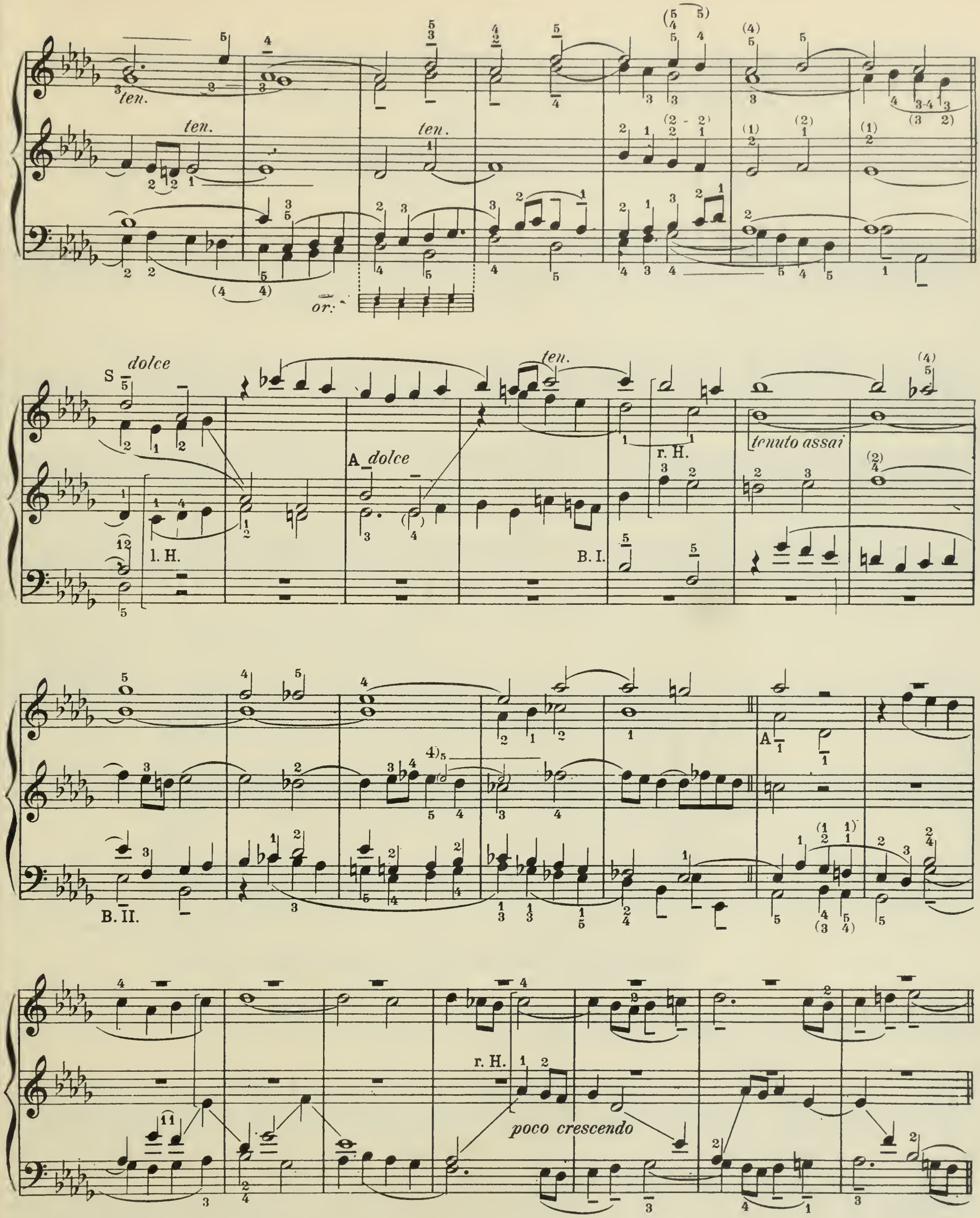


Our theme also has a certain relation to that in the C♯ minor Fugue:  these two might be blended together in a double-fugue, without much difficulty:

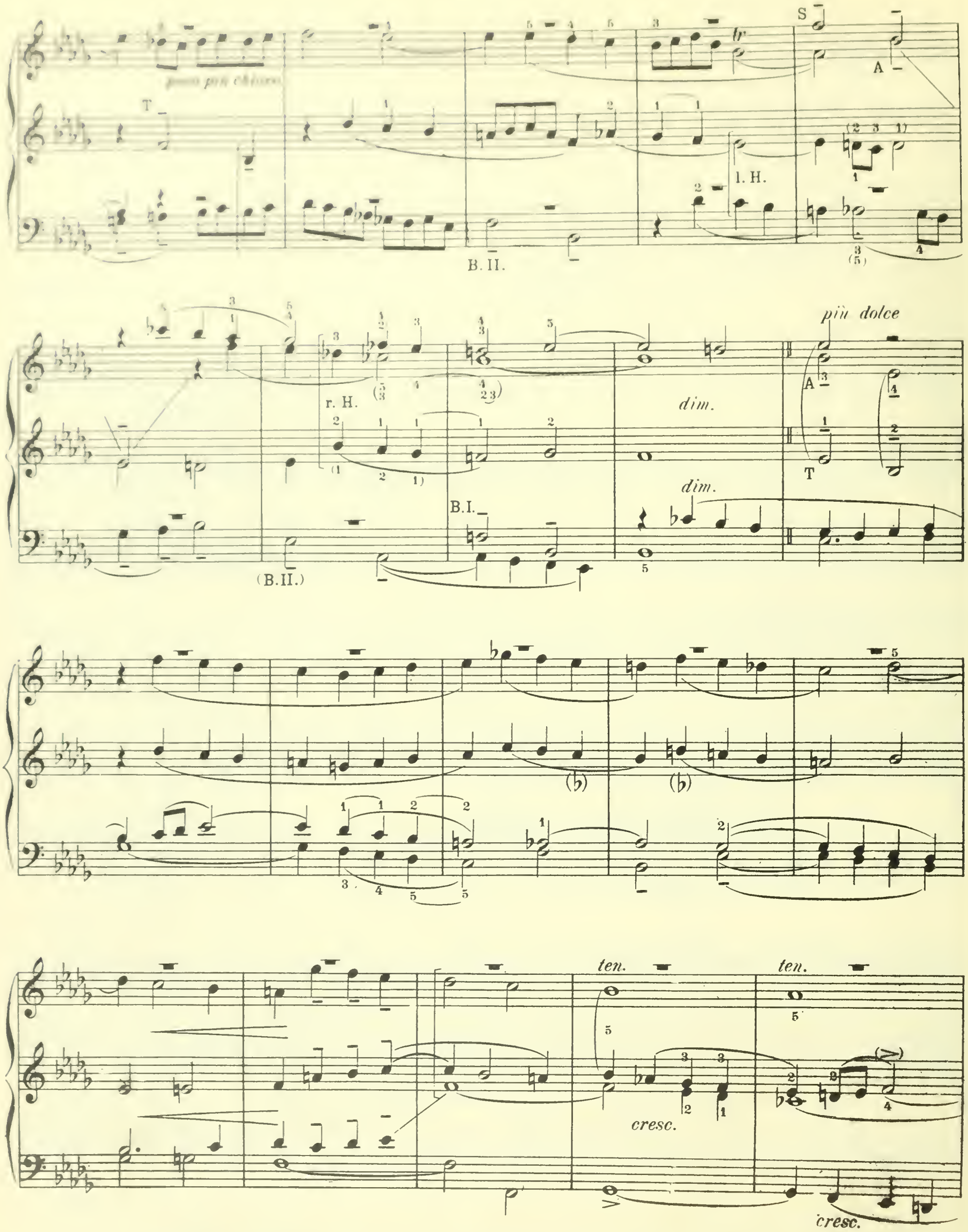


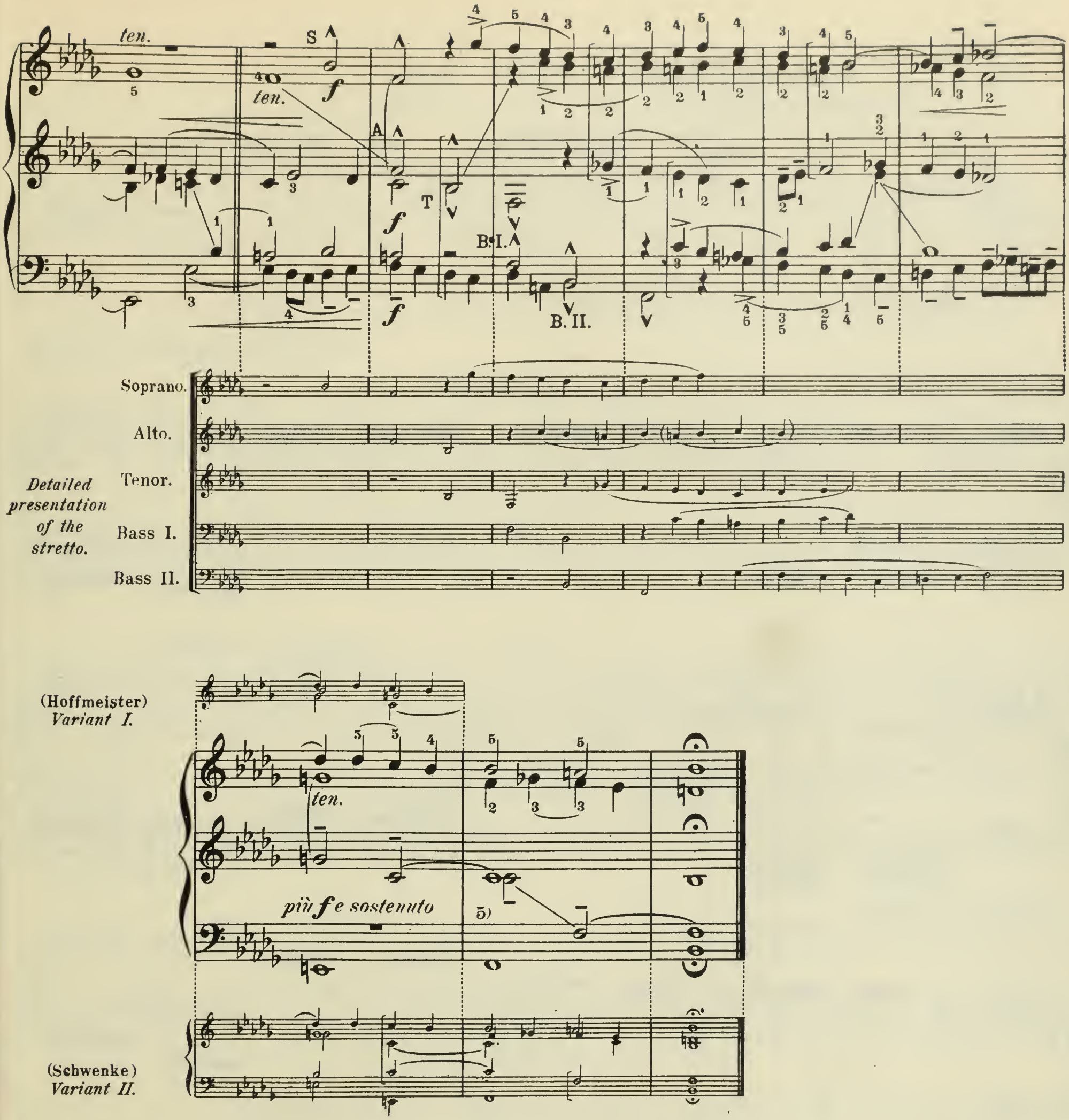
2) As regards the melody, the four next-following quarter-notes doubtless belong to the theme; contrapuntally considered, they are of subordinate rank, though the chief feature of this "after-theme" — the quarter-note movement, descending at first, and then ascending — is retained nearly throughout.

3) Without the above distribution on three staves, it would be impossible to exhibit distinctly the early and obstinate crossing between alto and tenor; by this means, too, the inner parts are rendered easily distinguishable, whereas, in all former editions and analyses, their limits were more or less indefinite.



4) This **E♭ in the tenor** is to be held 4 beats, on account of the corresponding note in the soprano.


poco più chiaro
T
S
A
l. H.
B. II.
r. H.
B. I.
(B. II.)
dim.
dim.
più dolce
A
T
ten.
ten.
cresc.
cresc.



(Hoffmeister)
Variant I.

(Schwenke)
Variant II.

5) This C has to be struck again, because of the reëntry of the part upon it.

N.B. The exposition and its "postlude" end with the 24th measure, in the relative key.

The development-section consists of two long and symmetrically formed divisions, each containing, in its first half, a development of the theme, and, in its second half, a single entrance of the theme followed by a somewhat extended episode. The second division of the development-section is an intensified copy of the first, the development (first half) being enriched by two stretti, while the single theme-entrance (second half) appears in two parts together, and the following episode is written in four parts instead of three.

In the Third Part, a certain lack of breath is fully made up for by profundity (the extremely close 5-part stretto).

Prelude XXIII. [N.B.]

Andantino idillico.

Tranquillo e scorrendo.

dolce

N.B. This might well be termed a "Study in Tone and Mood". In the first respect, the player should strive to develop a tender touch, taking the tones of the soft wood-wind for his model, and thus enveloping the tone-weft in a quiet half-light. — Do not disturb the unity of mood by a "forcedly musical" emphasizing of the imitations, which take only a subordinate rôle here.

poco cresc.

più pieno

p subito

Fuga XXIII. à 4.

Poco Andante.

dolce, ma serioso.

tenuto

1)

mf

tr

mf

(*tr*)

dolce

(*tr*)

ten.

poco marc.

(2)

(*tr*)

(1)

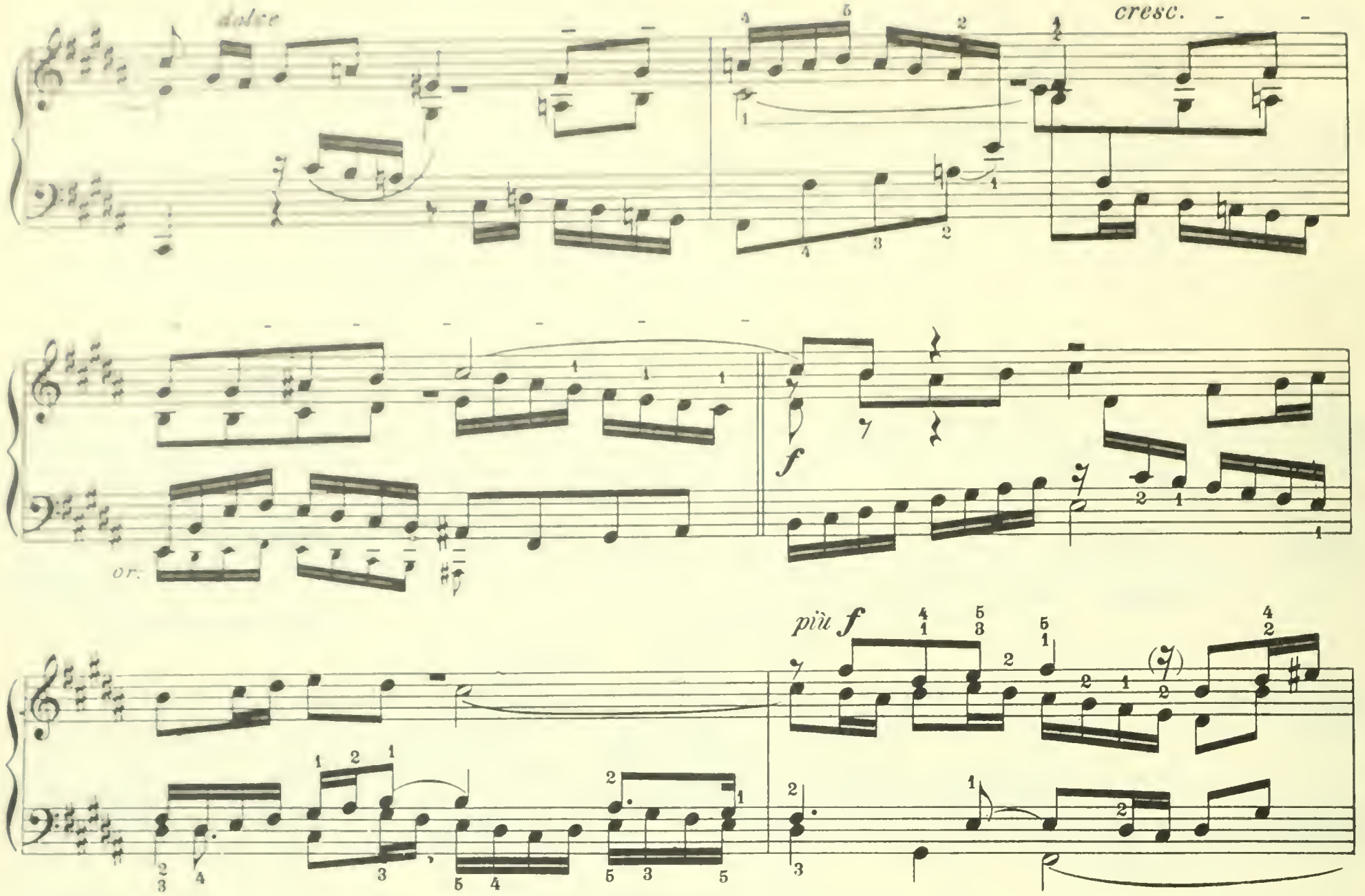
1) Prelude and Fugue have at bottom one and the same theme:

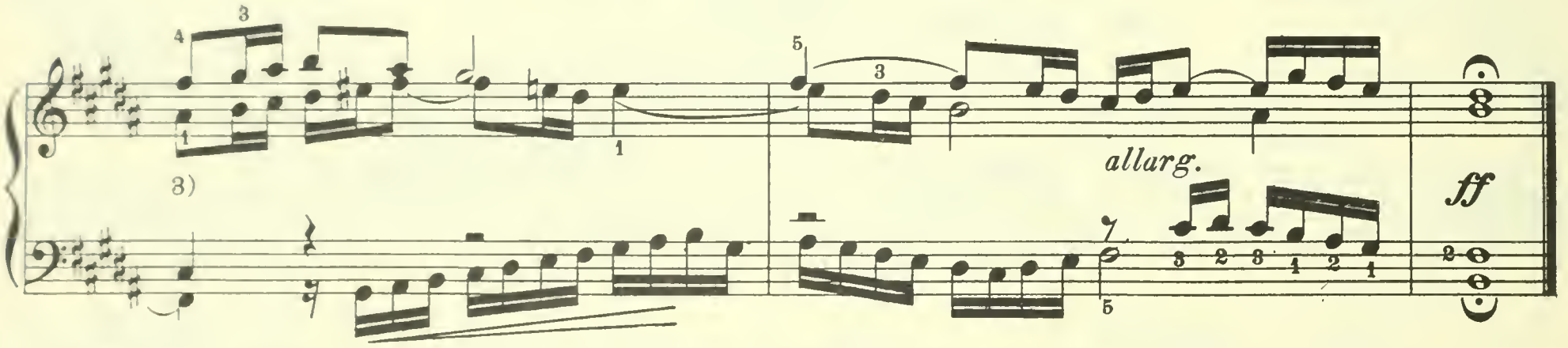
Execution:

poco marc.

marc.

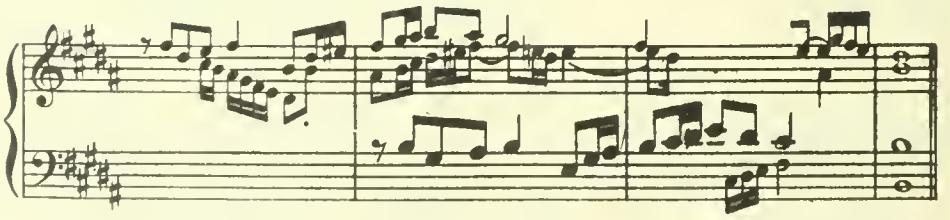
2) The position of the theme answers here to the subdominant key; but its harmony is that of C♯ minor.





3) Here, as at the close of the A♭ Fugue, the editor hears an "inner part" sounding through the harmony of the last three measures, and lending it the character of a stretto:

The idea might be written out as follows:



N. B. The exposition closes together with the theme in the fourth part. The Second Part is undeniably spiritless and slow, and of peculiar stiffness in the partial symmetry of its construction.

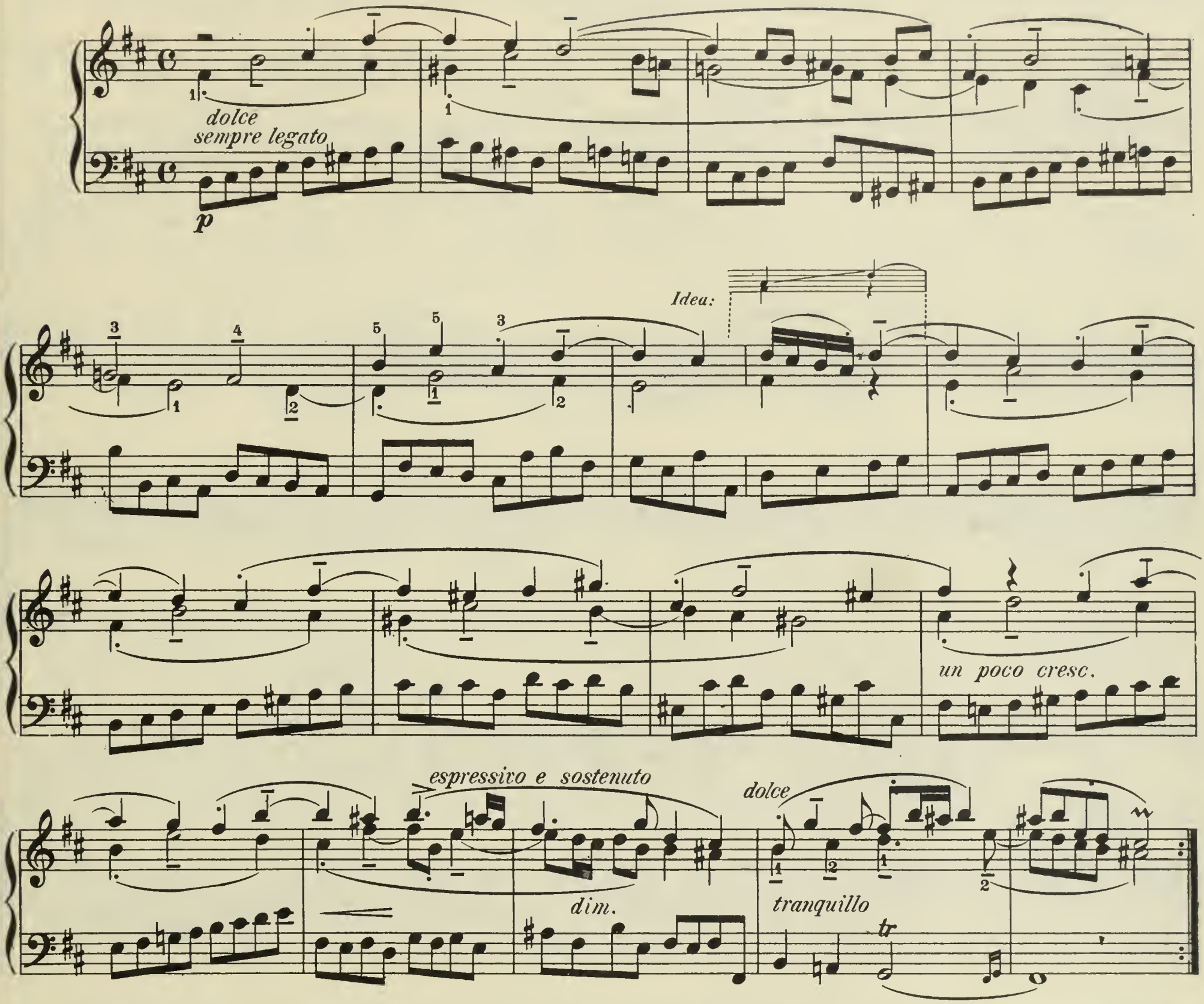
An episode of 2½ measures, closed by an isolated entrance of the theme, appears three times in the course of the development, the second time (directly after the first) in contrapuntal inversion and transposed into the dominant key, and the third time in the subdominant key (here extended to three measures, and without the theme-entrance).

Between episodes 1 and 2 a complete development of the theme is interposed: Soprano and alto in contrary motion, bass and tenor in similar motion.

The Third Part represents a third (but incomplete) development (in this connection compare **Note 8**).

Prelude XXIV. N.B.

1) **Andante (religioso.)**



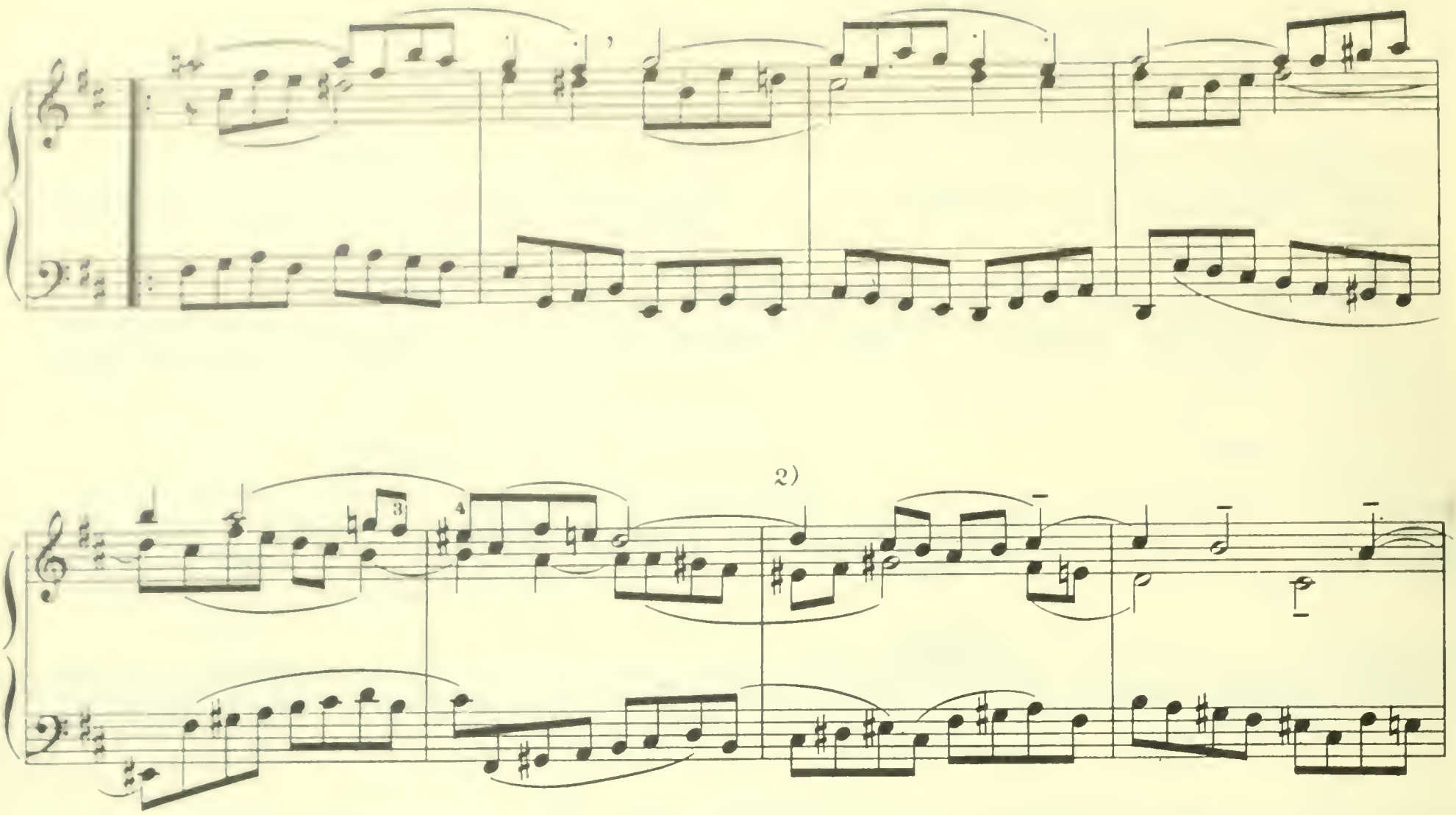
1) The Tempo-mark (Andante), and likewise the double-bar at the close of the First Part, are by Bach's own hand; these are, unfortunately, the first and sole directions by the master himself.

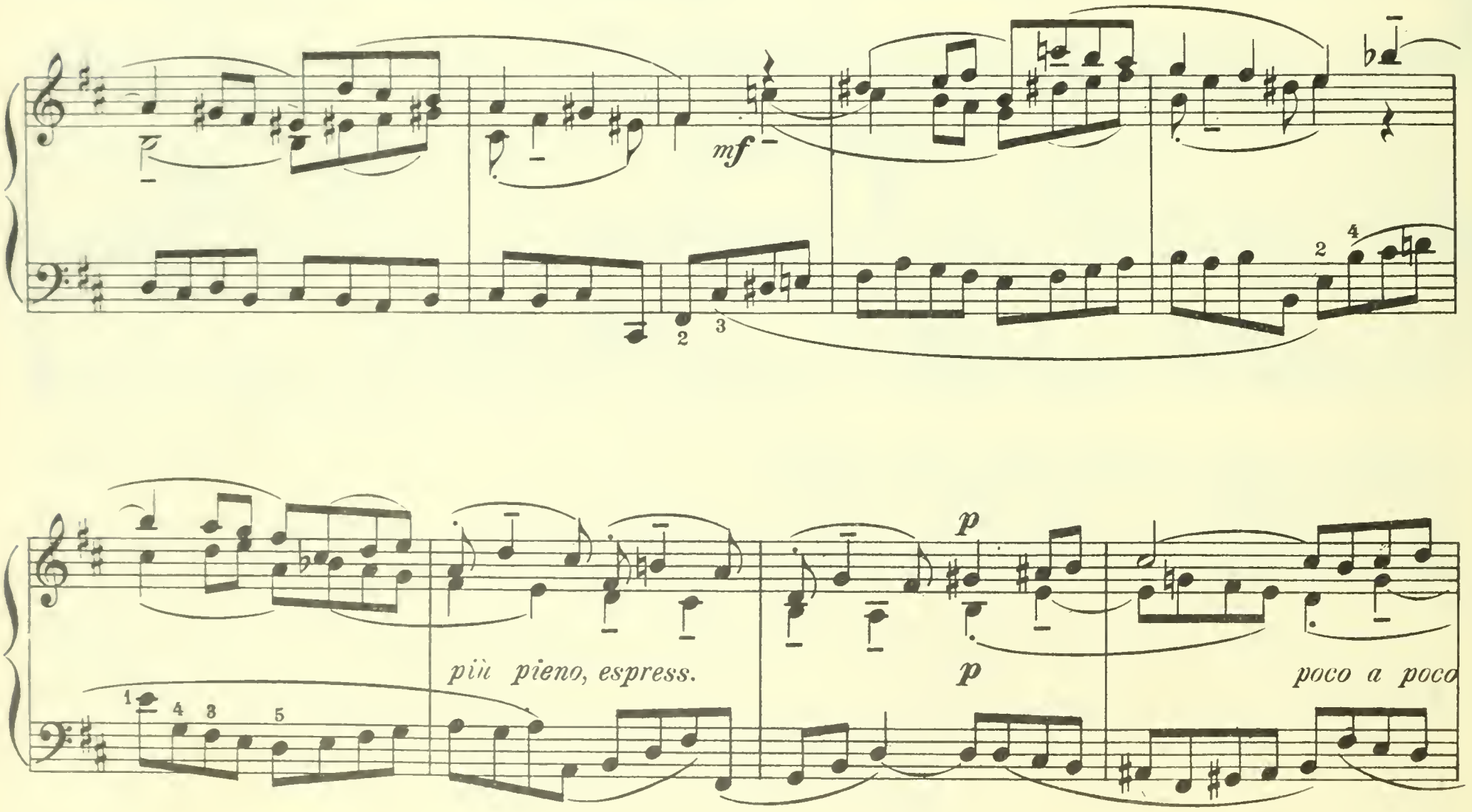
N. B. This magnificent piece (which is, by the way, a classic specimen of double counterpoint over a *basso continuo*) forms a worthy close to the wonderful Third Series of Preludes. — Actuated by the earnest desire to reveal the many, still half-hidden, beauties of this work to wider appreciation, and seeking after an attractive form in which to present them to the public, the editor begs to offer the suggestion, that selections from among these Preludes might be variously grouped together to form short Suites, which could be employed with good effect as concert-numbers, even by players of medium ability. The following series of four Preludes (only one example among many) strikes us as peculiarly adapted to this purpose:

Prelude in B major, as the "Prelude";
Prelude in A major, as the "Fughetta";
Prelude in B minor, as the "Andante";
Prelude in B♭ major, as the "Toccata" (Finale).

All these numbers, to be sure, would have to be set in the same key, for the sake of proper connection — the three first, say, transposed to B♭: an æsthetic transgression over which — presumably — a very unæsthetic uproar would be raised.

This Prelude affords an excellent study in legato octave-playing by merely doubling the bass part in the lower octave throughout.





2) In this measure we find repeated the motive of the episodes in the Fugue; note for note in the higher parts, and varied in the bass. This is not the sole point of resemblance to the Fugue; compare Note 3.

cresc.

più cresc. sempre largamente

poco

f

3) lamentoso

(Coda)

pp

p

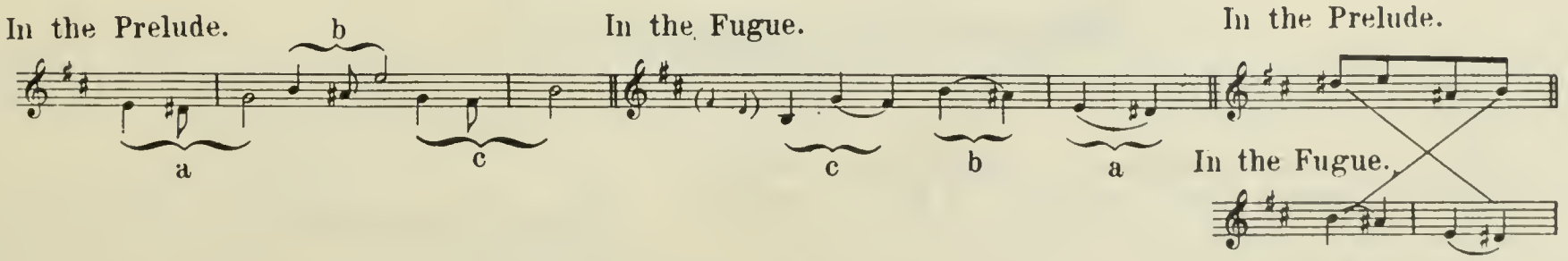
più lento

3)

quasi f rit.

p

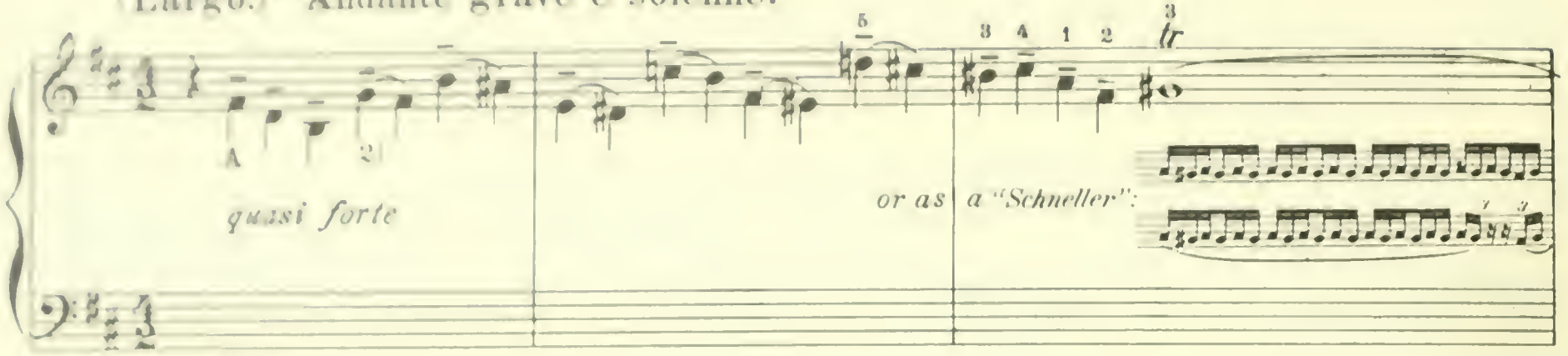
3) Both in the syncopated motive, and in the eighth-note figure in the soprano (meas. before the last), we perceive a presage of the following fugue — the "shadow cast before" by the approaching fugue-theme.



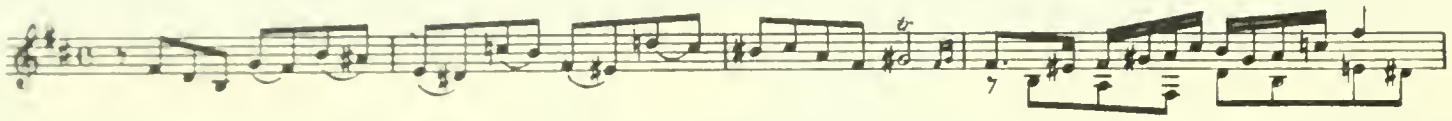
Intentional or not (and, if unintentional, the more characteristic of Bach's genius), this thematic premonition forms one of the most æsthetically justified transitions with which we are acquainted. The chromatic bass, a variation of the original movement in quarter-notes, is, both harmonically and contrapuntally, of extreme beauty. Play it in somewhat retarded tempo, and with expressive phrasing, so that each harmonic detail may be intelli - gible to the listener.

Fuga XXIV. a 4.

(Largo.)[1] Andante grave e solenne.



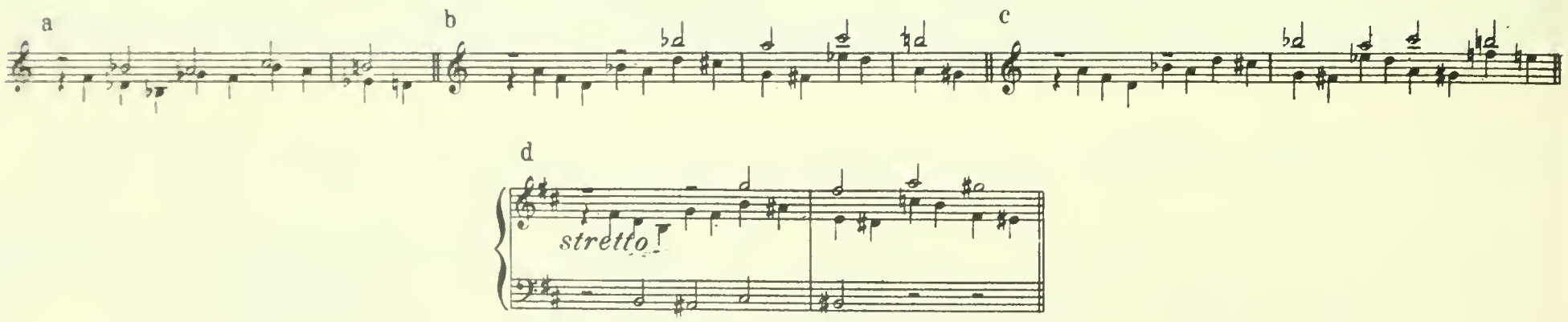
1) The tempo-mark "Largo" is by Bach himself, who also wrote the whole Fugue in "𝔠"(common time).

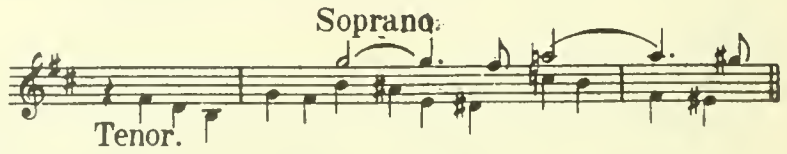


In the editor's experience, the oft-recurring figures in 16th-notes induce the effect, through the eye, of an allegro movement, thus tempting the player to undue rapidity. Our notation shows more clearly the grave, ponderous element intended by Bach, and promotes adherence to a steady, solemnly measured movement. — The short slurs — trochaic phrasing — are also by Bach's hand.

2) Who is not reminded here of the Fugue on B-A-C-H?

The relationship to the B-A-C-H motive is no merely superficial one, but of a close harmonic description, as is proved by a few experiments with the themes; e. g.:



2b) The "Bach" motive, employed as a counter-subject, occurs once in the present Fugue, at the beginning of the Third Part, and in a form in closest affinity to that of our example b): 

3) The *obbligato* codetta of the first counter-subject might almost be elevated to the importance of a second theme:

r. H.

B

delicato
zart

4)

tr

S

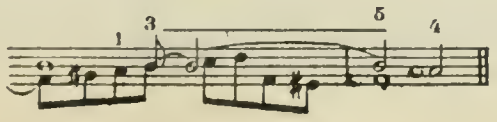
(tr)

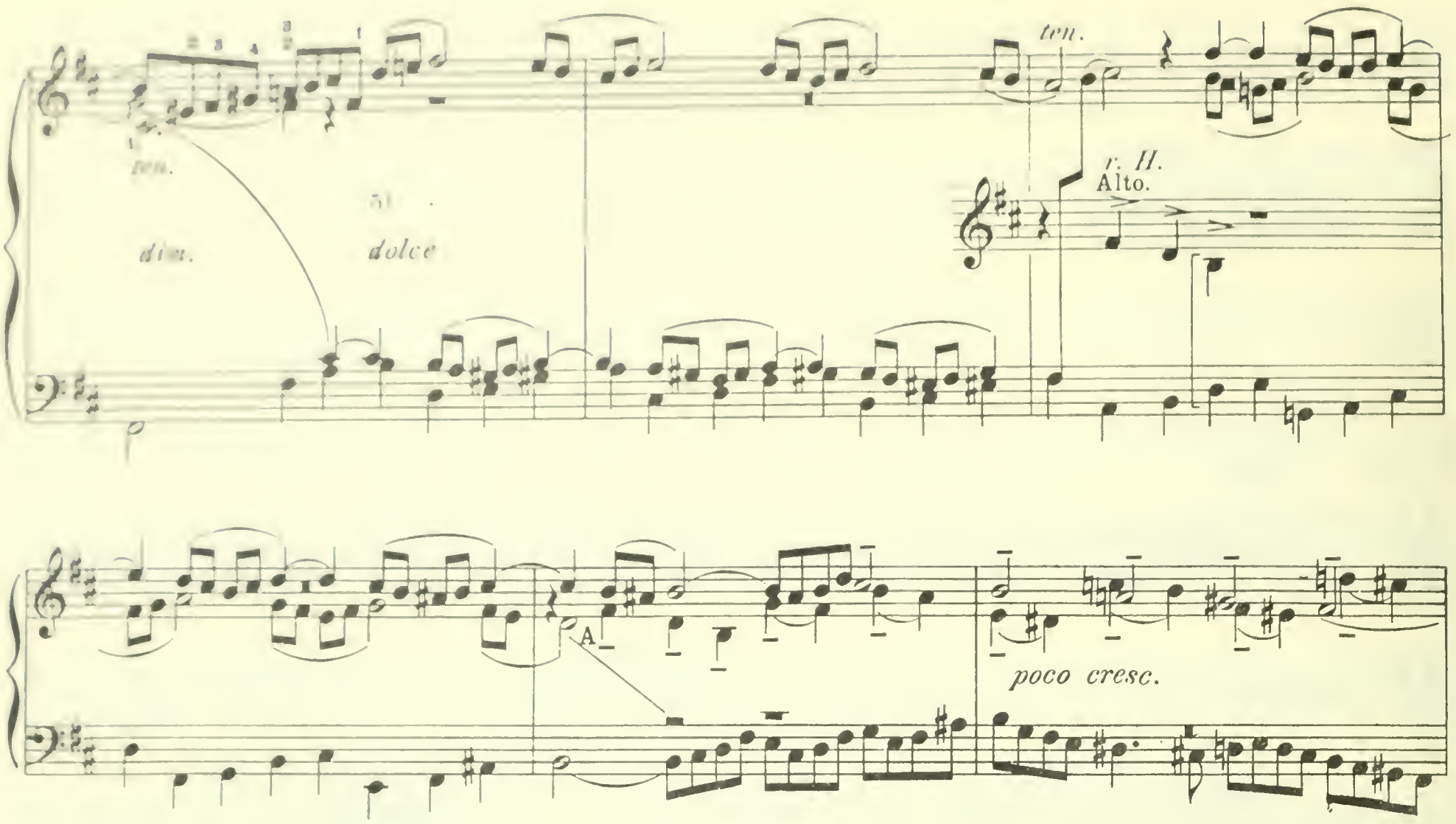
(1 4)
2 1
5
3
2

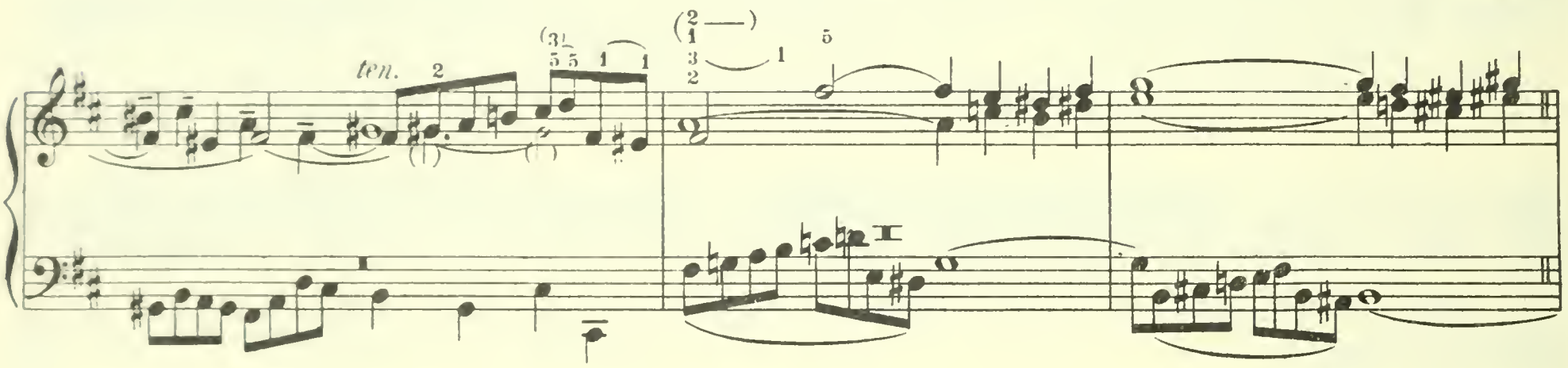
4

5

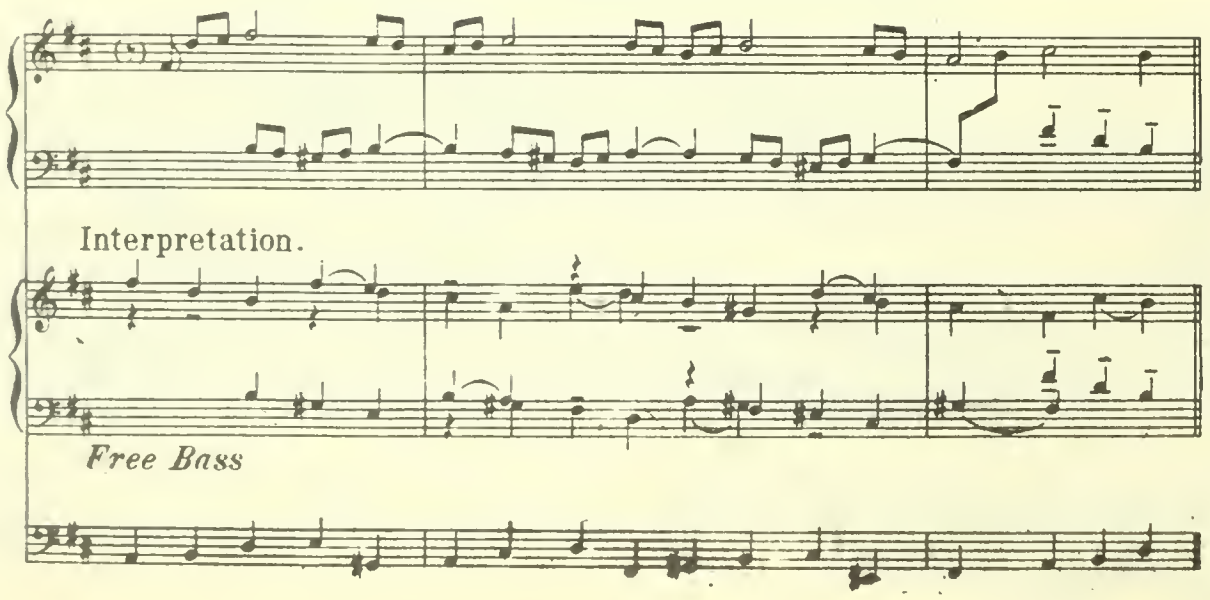
4) *Execution:*

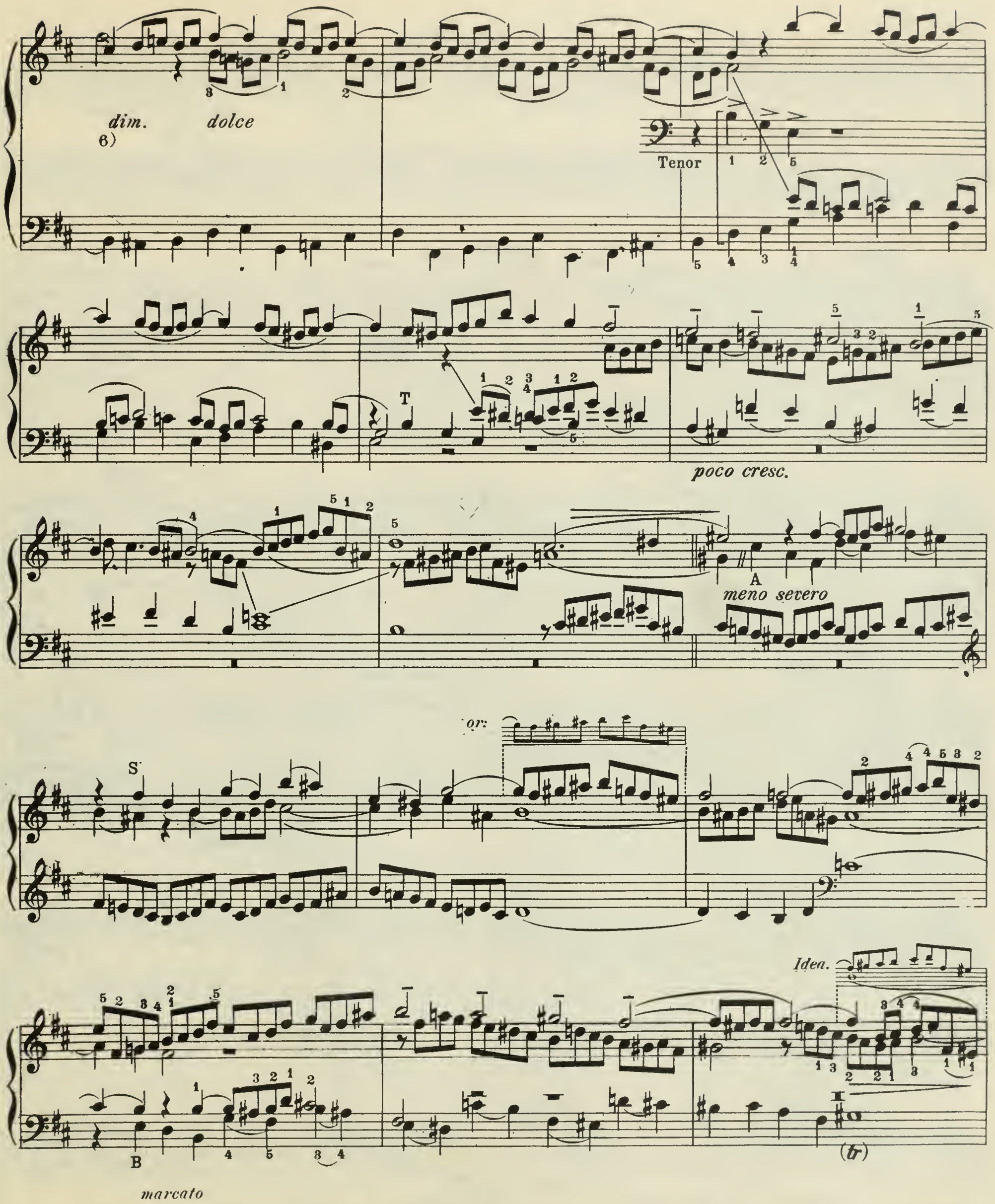






5) These oft-repeated episodic sequences would be of too slight importance, and, above all, would be too loosely related to the principal divisions of the Fugue, if they were not regarded as ornamental presentations of a thematic conception. They might be compared with the architectural leaf-ornamentation, from which, on closer inspection, all kinds of oddly contorted figures of men and animals peep out.





6) In more extended fugues (which are not invariably the most artistic ones), it is one of Bach's peculiarities – not to say "mannerisms" – to repeat entire episodic periods transposed to the dominant, and thus to introduce a certain symmetrical order into the contrapuntal undulation. Such is the case here.

molto sereno

A

ten.

B

marcato

T

ten.

ten.

B.

ten.

T

ten.

B.

2b)

7)

(tr)

T

ten. molto

dim.

dolce

cresc.

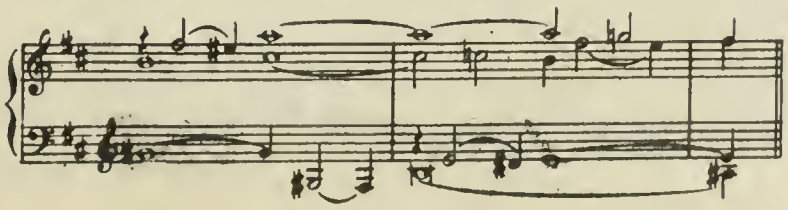
più f

più cresc.

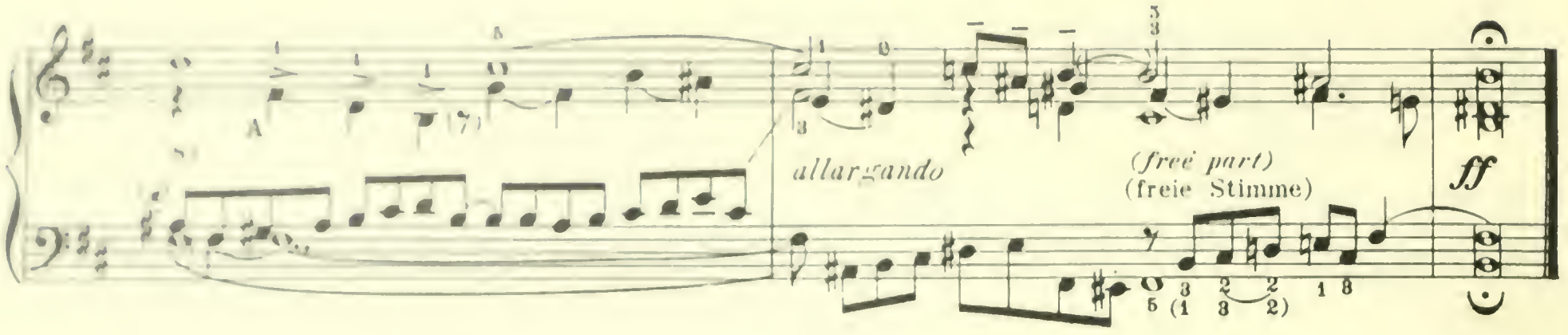
ten.

B

7) The harmonico-melodic quintessence of this measure and the next may be reduced to the following form:

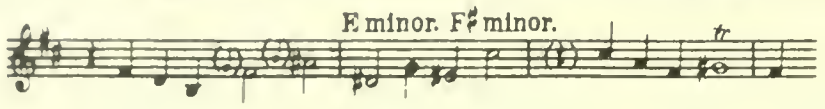


Compare herewith the Coda of the Prelude; and the Note appended thereto.



8) The theme, at first taken up by the alto, and continued by the soprano on the third and fourth quarters of the last measure but one, may be imagined as sounding on to the close:

GENERAL VIEW OF THE FORM.

The harmonic basis of the theme is simpler than appears at first glance. On laying bare its sinews, so to speak, it takes on the following appearance: 

Observe that meas. 3 contains in itself, as it were, the answer to the first.

First Part. Exposition: Alto, Tenor, Bass, Soprano = 10 measures (ends with unresolved semicadence).

Second Part.
- Div. 1. 1st Episode (v. Note 5) Theme-entrance of Alto = 7 measures.
  Imitative modulatory transition = 2 measures.
  2nd Episode (v. Note 6) Theme-entrance of Tenor = 7 measures.
  Imitative modulatory transition = 1 measure.
- Div. 2. Imit. w. fragment of theme betw. A. and S., imitative modulatory transition, theme-entrance in Bass = 7 measures.
  Imit. w. fragment of theme betw. S., A. and B., entrance of T. (*dux*, D major), answer by the B. (*comes*, A major) = 9½ measures.
- Div. 3. Imitat modul. transition extended to a 8-measure episode.
  Theme-entrance of T., transition. Theme-entr. of B. (end in tonic) = 10 meas.

Third Part.
- Div. 1. Theme in Tenor (B minor), 8rd Episode (like Ep. 1 and 2 = Sp.) = 8½ meas.
- Div. 2. Fragm. of theme in T., theme in B. (from E min. to B min.), Theme in A. = 8 meas.

We distinguish two kinds of episodes, differing from each-other in construction and motives.

The first kind (classified as Episodes 1, 2 and 3) is the more important; it has been analyzed in detail in Notes 5 and 6.

The second kind, which we term, for the sake of distinction, "imitative modulatory transitions", is derived from the closing arabesque in the first counter-subject , a motive usually developed in three or four parts.

Finally, we mention a third (subordinate) kind of episode-motive

(a continuation of the 1st counter-subject), which occurs in the exposition, and at the beginning of the development-section, in combination with the motive of the second kind, then disappearing almost entirely.

It is very interesting to trace the harmonic weft of this fugue, with its remarkable display of "magnificent disregard" typical of the genus.

---

*) Notice, besides, the features common to this first episode (meas. 7 and 8) and the episode in measures 6 and 9 of the B♭ minor Fugue.

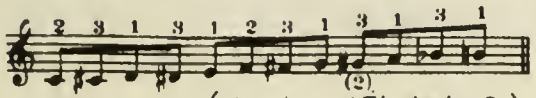
Supplement.

Bach, in his character of a harmonist, is likewise a transcendental chromaticist; when he employs chromatic figuration in his passages, it is almost always (if not invariably) harmonic in complexion; e.g., in the Coda of the D minor Prelude. In Vol. I of the "Well-tempered Clavichord" we met with no chromatic figuration of the melodic kind, and consequently had no opportunity to touch upon this important branch of pianoforte-technic.

For completeness' sake (for we think that nearly every other sort of technic has been mentioned) we shall now add a few illustrations of chromatic exercises.

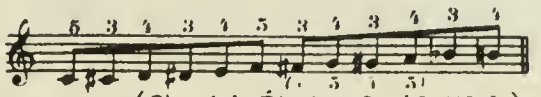
I. Fingering for Simple Chromatic Scales.

a) With the 3 lowest fingers.



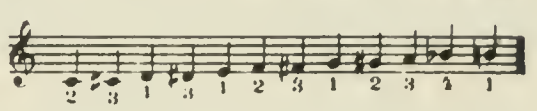
(Moscheles' Etude in G.)

b) With the 3 highest fingers.

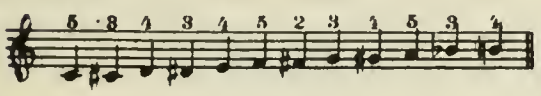


(Chopin's Études, Op. 10. № 2.)

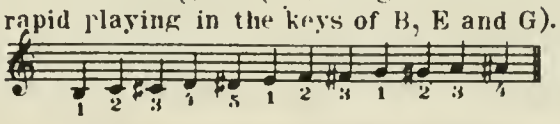
c) With the 4 lowest fingers.



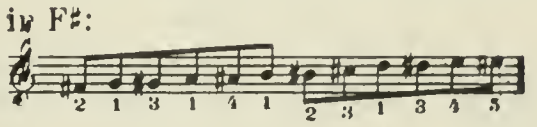
d) With the 4 highest fingers.



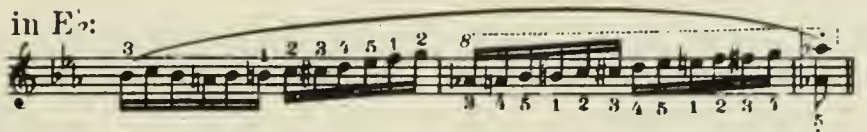
e) With 5 fingers (fingering suited for very rapid playing in the keys of B, E and G).



in F♯:



in E♭:

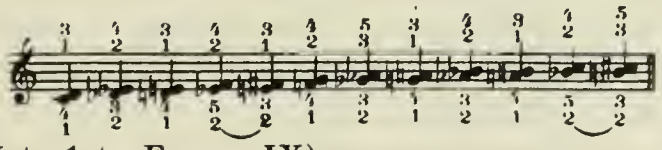


(Beethoven)

etc.

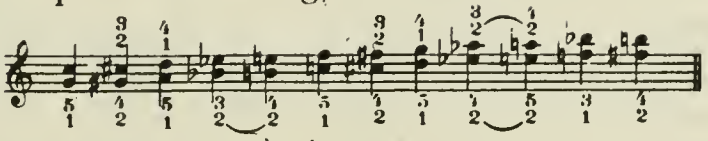
II. Fingering for Double Chromatic Scales.

a) In Major seconds:



b) In thirds (comp. Note 1 to Fugue IX).

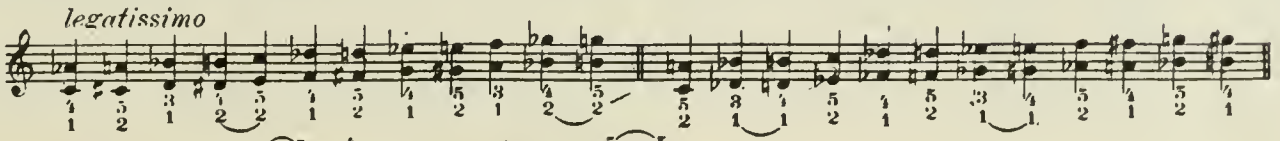
c) In fourths:



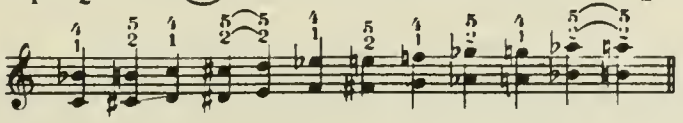
The fingering is similar for

d) Augmented fourths, or diminished fifths.

e) The ordinary fingerings for major and minor chrom. sixths may be added here:

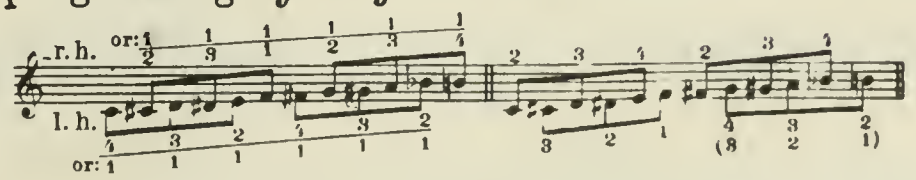


f) In minor sevenths:

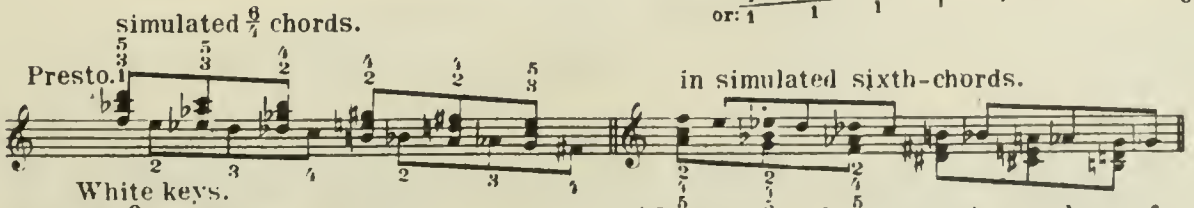


III. Chromatic Scale in Anticipated and After-striking Notes, played with both hands, each progressing by major seconds.

a) Simple scales (with or without doubling in the octave):

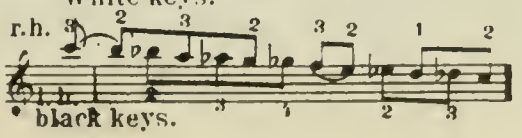


b) In chords; e. g.:



(Compare the second number of the Paganini-Liszt Études.)

c) Division by black and white keys:



etc.

The above will stimulate a search for further combinations.

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First Appendix to Volume I.

On the Transcription of Bach's Organ-works for the Pianoforte.

* * * The editor regards the interpretation of Bach's organ-pieces on the pianoforte as essential to a complete pianistic study of Bach. He demands, that every piano-player should not only know and master all such transcriptions hitherto published, but should also be able independently to transcribe for the pianoforte organ-compositions by Bach. Should he neglect to do so, he will only half know Bach.

* * * The clavichord had many limitations. Profound thought found corresponding breadth of expression only on the organ. But Bach's thought goes, as a grand unifying element, though all his works. The forms in which it embodies itself, whether on the organ or on the piano, discover a difference only in dimensions — hardly in character or form. This one phase of difference is, however, often powerful enough to lend his musical physiognomy a far mightier stamp.

* * * Among the master's organ-works one finds pieces written rather in piano-style, and again, among the piano-fugues, numbers in typical organ-style. His technical manner of writing is, at bottom, the same for both instruments, aside from a few obvious *nuances,* among which some pedal-passages are the most prominent.

In making transcriptions for the pianoforte of Bach's organ-works, there can, therefore, be no question as to aesthetic propriety.

* * * The admissibility of such transcriptions once recognized, however, our gain therefrom is very considerable. Piano-literature is augmented by the most eminent works belonging to this branch of art. So much for the artist. To the student, on the other hand, is opened a technical field of the widest extent, which, following along the lines of the "Well-tempered Clavichord," permits increased freedom of movement in every direction.

* * * Both Liszt and Tausig have given satisfactory proofs, that such transcriptions can be made without sinking to the level of mere mutilations of their originals. We desire to reinforce and perfect these proofs, and to provide the happy thought of the Prince of Pianists with a basis of systematic analysis. *)

In pursuing this aim, many an unexpected and difficult problem in piano-technic may be encountered; but the striving after the right solution will surely lead to new pianistic acquisitions.

* * * But difficulties are not found everywhere. The piano possesses certain characteristics which give it an advantage over the organ: Rhythmic precision; emphatic exactness of entrance; greater impetuosity and distinctness in passage-playing; ability of modulating the touch: clearness in involved situations; rapidity, where required; **) a simpler mechanism, always ready, and everywhere at hand. The ability to sustain tones on the piano is, with artistic treatment, less limited than one would suppose, considering the bad name of the instrument in this regard. The bass tones are really capable of great prolongation, and may be sustained *ad libitum* by skilfully repeated and imperceptible finger-pressure. Fortunately, the majority of the Bach organ-fugues are written in a more or less lively figurate style; thus the prolongation of tones, the chief element of antagonism between organ and piano, is so much the less in evidence.

* * * Before attempting the piano-transcription for an organ-piece, one ought, first of all, to acquaint oneself with its effect on the organ when played in masterly fashion. Listen to its performance by some excellent organist. Then experiment yourself on the organ, trying the different stops and their various combinations. Study and note the acoustic effects of the "couplers" and "mixtures," and endeavor to imitate them successfully. In the choice of the position of the chords, of the intervals to be doubled, and of the octave-transpositions, important characteristic features for imitating the organ-effects are to be considered. A single tone of the flute-stop sounds deceptively like a real flute; but play a polyphonic passage with this register, and the entire individuality of the organ is manifested.

* * * This Appendix is not intended for a separate volume, which might easily outvie the main work in size and importance; we must content ourselves with a concise presentation of the principal points, accompanied by illustrative examples. These points are the following:

1. **Doublings.**
2. **Registration.**
3. **Additions, Omissions, Liberties.**
4. **Use of the piano-pedals.**
5. **Interpretation (style of playing).**

---

*) We have often mentioned Liszt — perhaps not often enough, for contemporary pianism owes him almost everything. Musical commoners still delight in decrying modern virtuosi as spoilers of the classics; and yet Liszt and his pupils (Bülow, Tausig) have done things for spreading a general understanding for Bach and Beethoven, beside which all theoretico-practical pedantry seems bungling, and all brow-puckering cogitations of stiffly solemn professors unfruitful.

**) "It is an advantage of the piano, that one can obtain a greater degree of rapidity upon it than upon any other instrument." C. Ph. E. Bach.

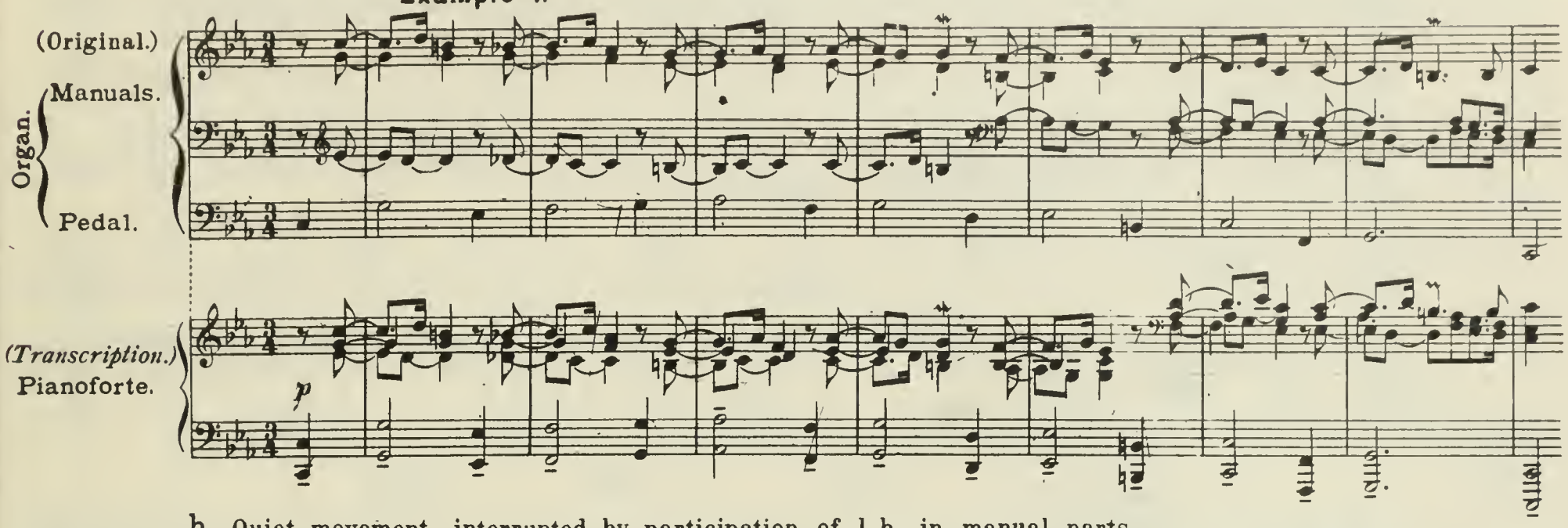
1. Doublings.

I. Simple doubling of the pedal-part.

Pedal-tones, almost without exception, are to be considered as 8-foot and 16-foot stops, i. e., as doubled in the lower octave; this corresponds to the ordinary mode of writing for 'cello and double-bass in the orchestra. In conformity with the pedal-technic, the pedal-parts are to be performed in a bold *non legato;* a strict *legato* would, indeed, be wholly out of keeping.

a. Quiet movement, sustained throughout.

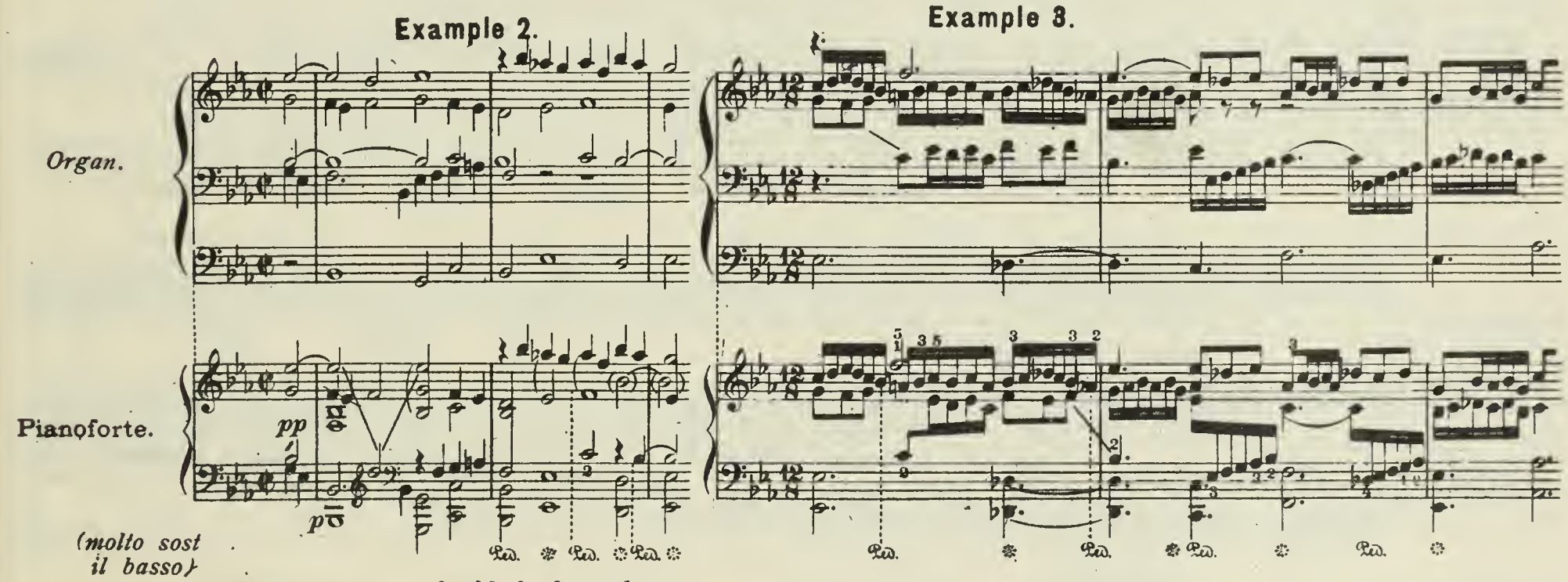
Example 1.



b. Quiet movement, interrupted by participation of l. h. in manual-parts.

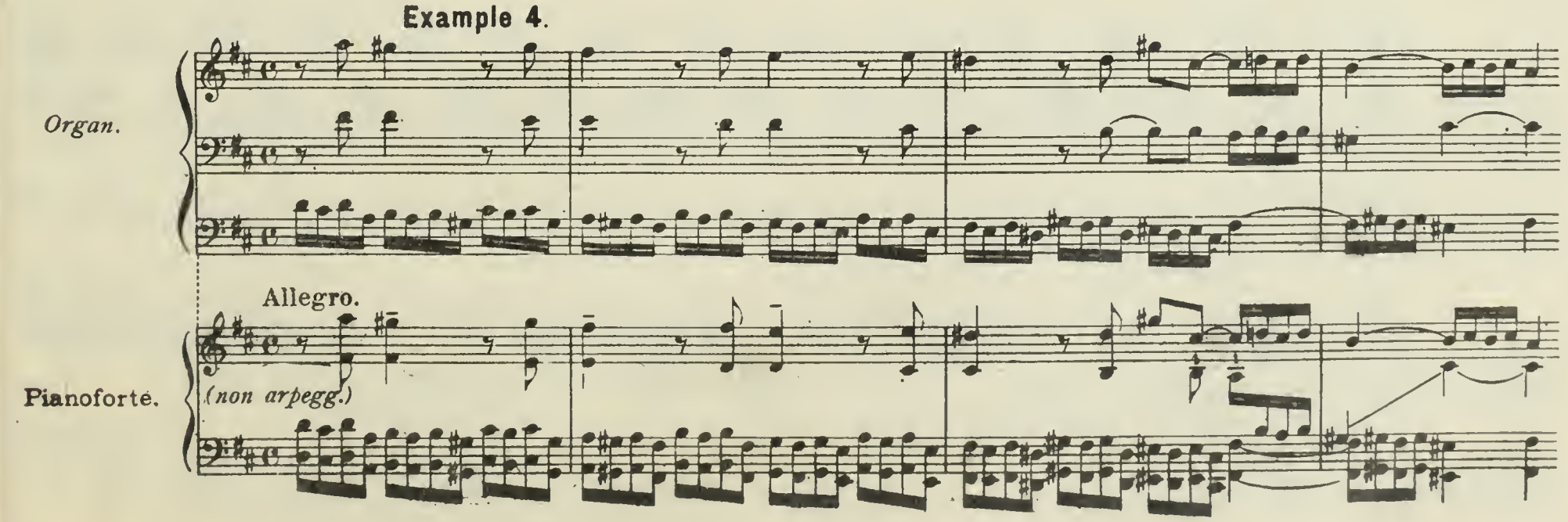
Example 2.

Example 3.



c. Figurate bass, doubled throughout.

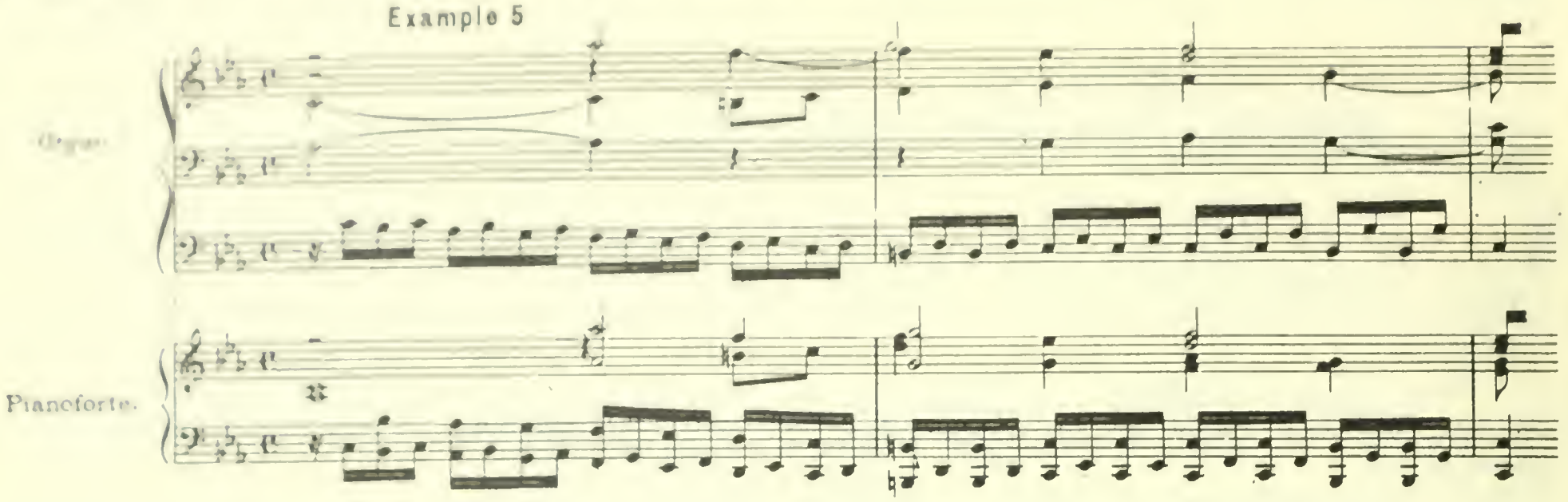
Example 4.



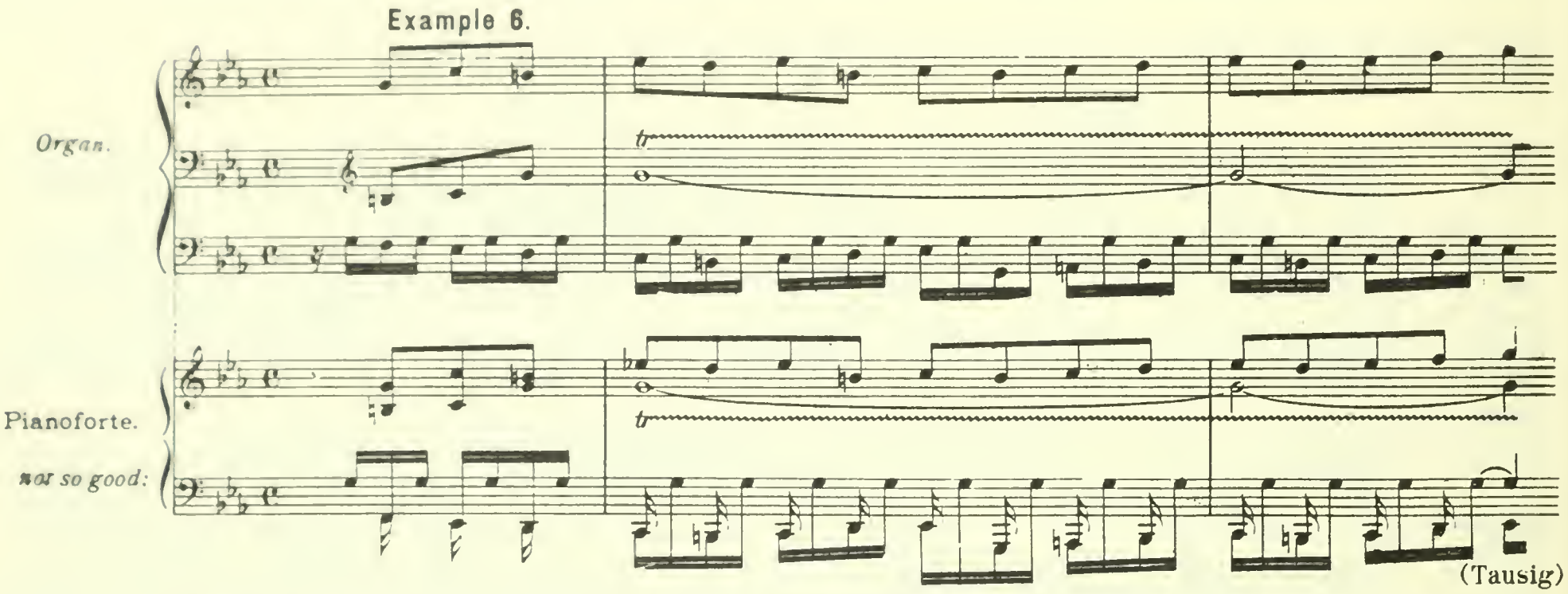
d. Figurate bass, with alternate double and single tones (simulated octaves).

This easy mode of notation is well adapted for the doubling of chord-figures. The incompleteness of the higher octave is unobjectionable in rapid passages, as the lower tone contains the higher as an "overtone". On the other hand, the interruption lower octave would have a most disturbing effect.

Example 5



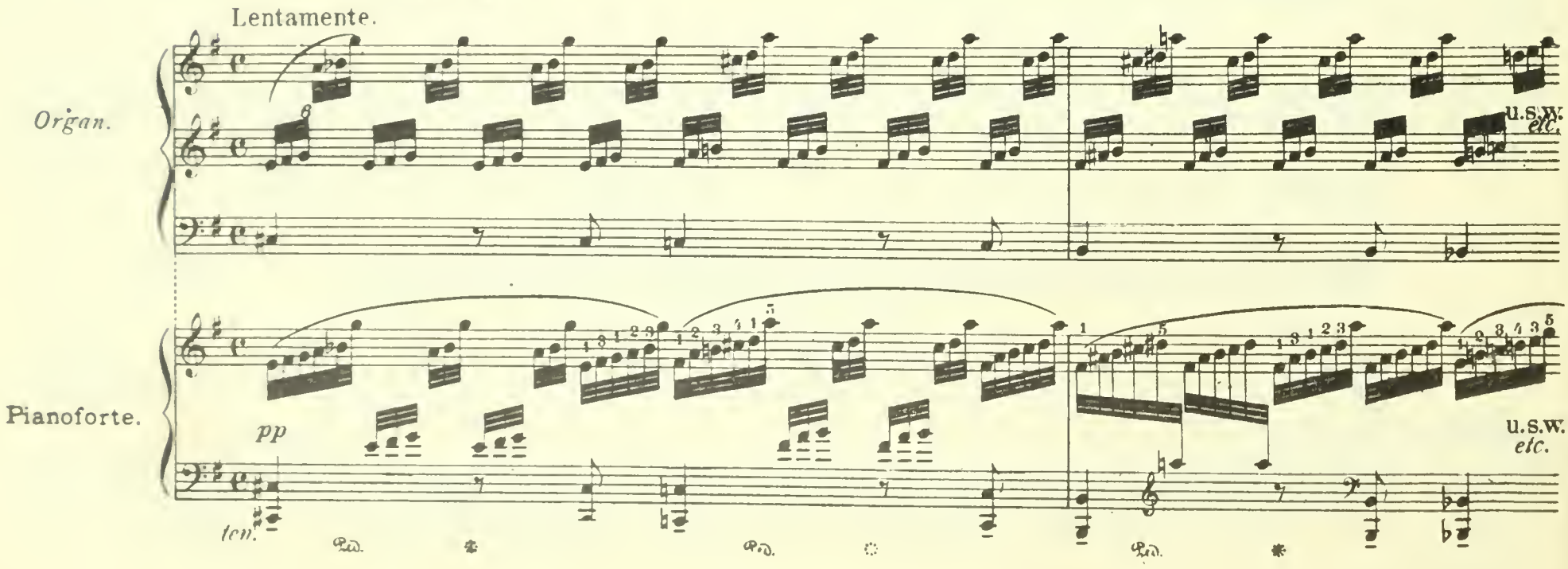
Example 6.



(Tausig)

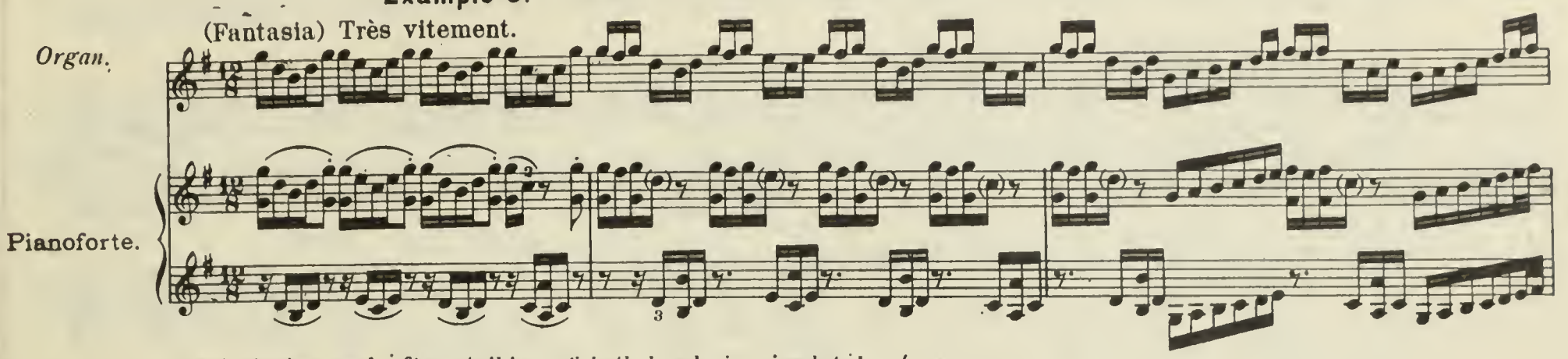
e. Bass accompaniment (example of dividing parts between r. and l. hand).

Example 7



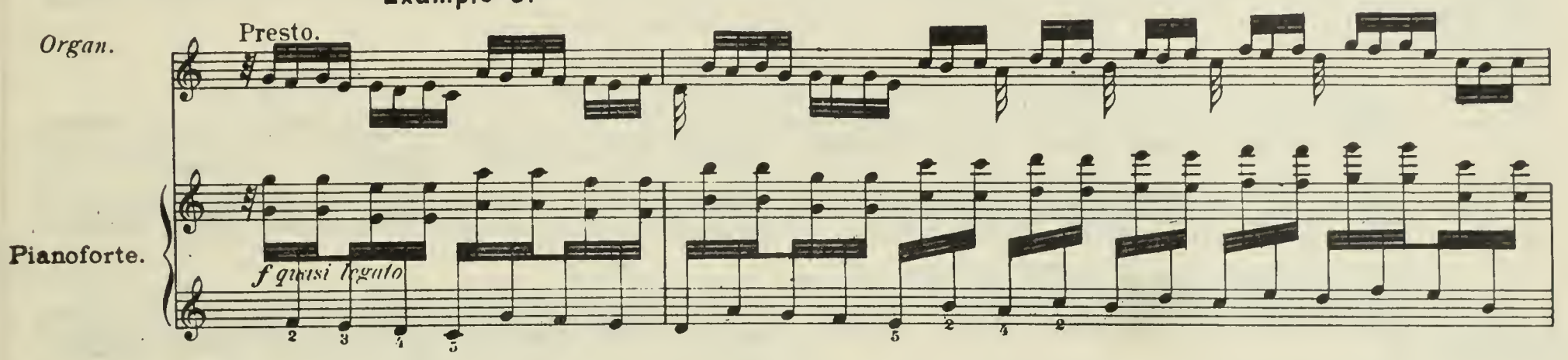
II. Simple doubling of the Manual-parts. (The taste of the transcriber, or the requirements of the musical situation, will decide whether the octave-doubling shall take place above or below. The doubling in the higher octave, however, should be regarded as the norm—imitating a 4-foot stop.)

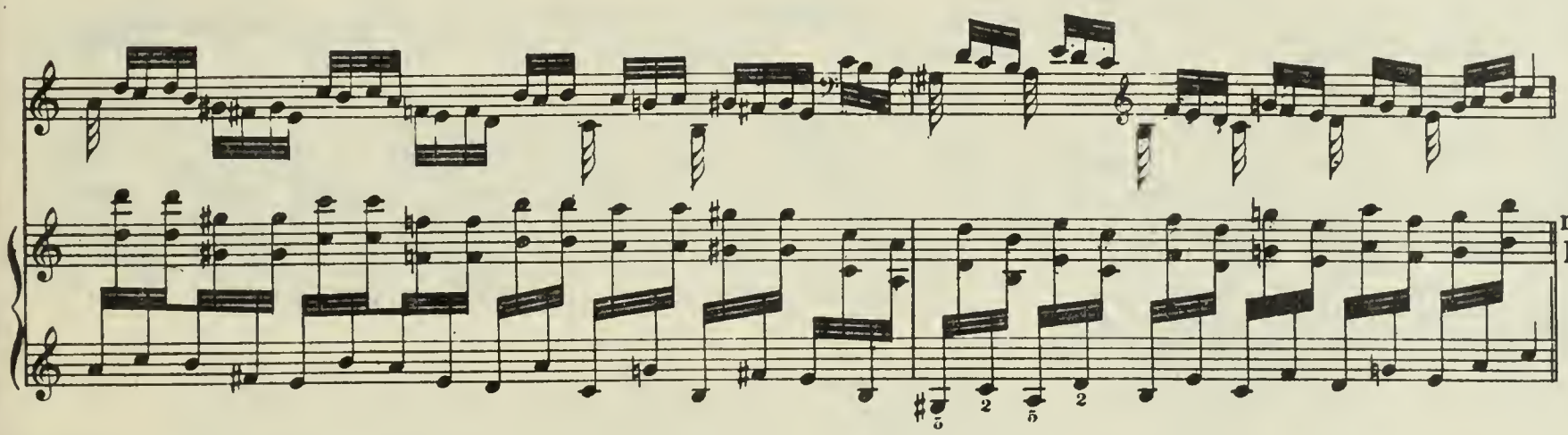
Example 8.



Anticipation and after-striking of both hands in simulated octaves.

Example 9.



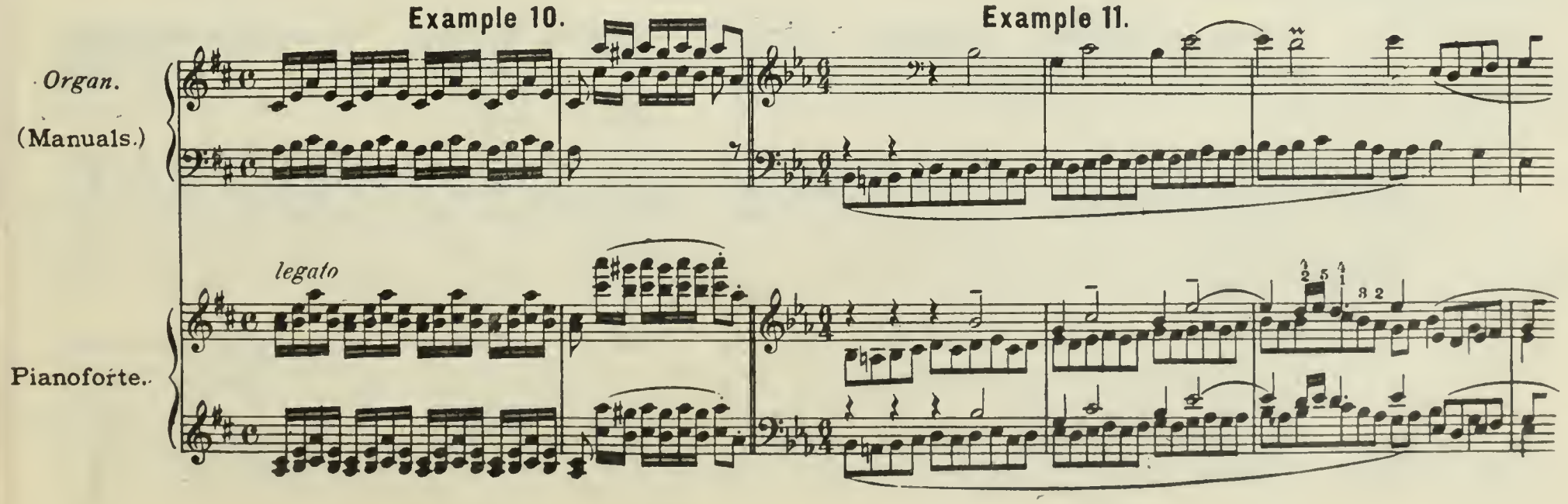


Also compare the first 5 measures of the E-minor Prelude in App.II to Volume I.

b. In two parts.

Example 10.

Example 11.



When both parts are in parallel octaves (see next Ex.), the lower part is already doubled in unison with the higher; we therefore have only to add a third real octave-part

Example 12.

Organ (Manuals)

Correct transcription

Free (pianistic) transcription by Tausig

Simulated (interrupted) octave-doubling of passages in sixths (chords).

Example 13.

Organ (Manuals.)

Pianoforte. 1st Version.

Pianoforte. 2d Version.

Tausig's Version.

ff

(Free treatment of the intervals, and neglect of the organ-tone.)

If possible, avoid writing octave-passages for one hand alone in these two-part manual-doublings (more especially in the soprano or inner parts). Their purely pianistic character, and the impossiblity of obtaining a perfect legato, are the reasons for the avoidance.

Example 14.

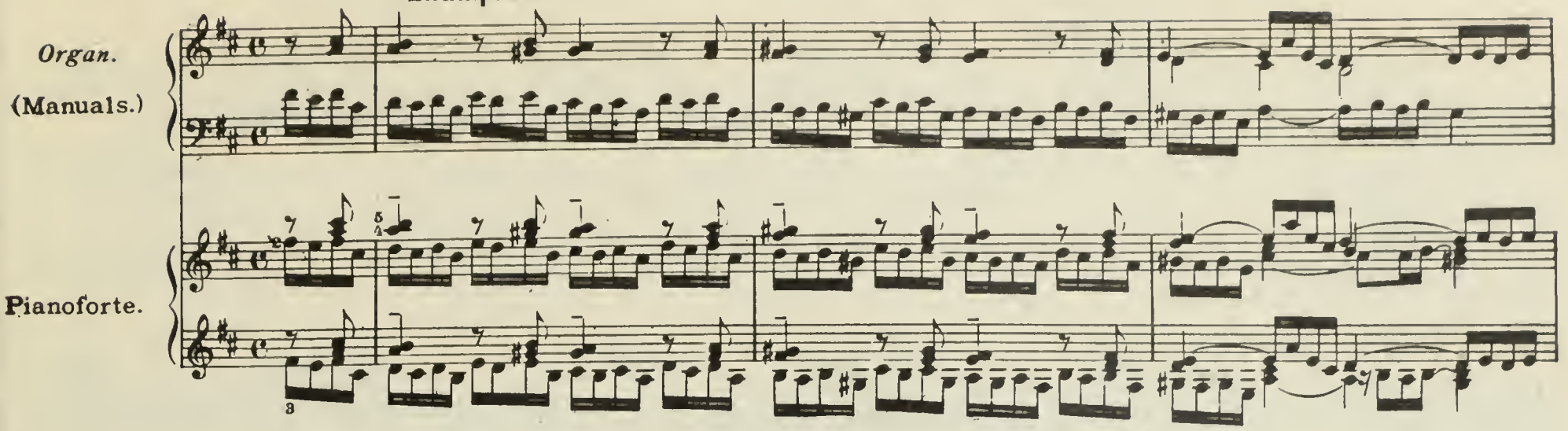
Organ. (Manuals.)

Incorrect transcription.

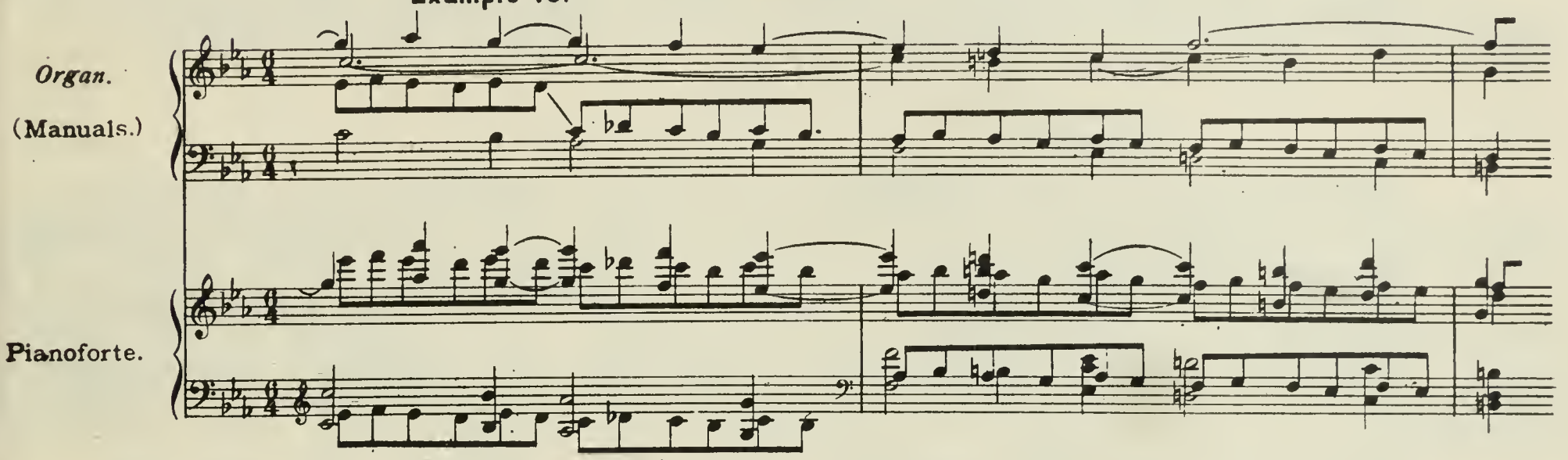
Correct transcription.

c. In three or more parts.

Example 15.

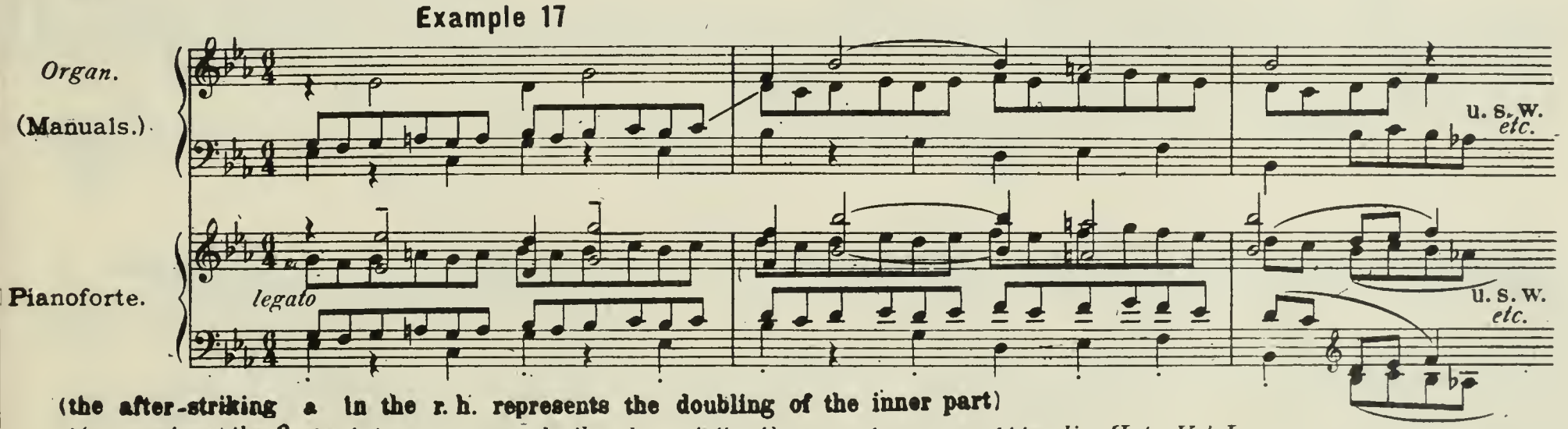


Example 16.



In many *piano* passages, the doubling of the lowest part may be omitted. The first overtone is sufficiently prominent to cause the illusory effect of an actual octave. In the following example, this method is especially justified by the staccato character of the bass.

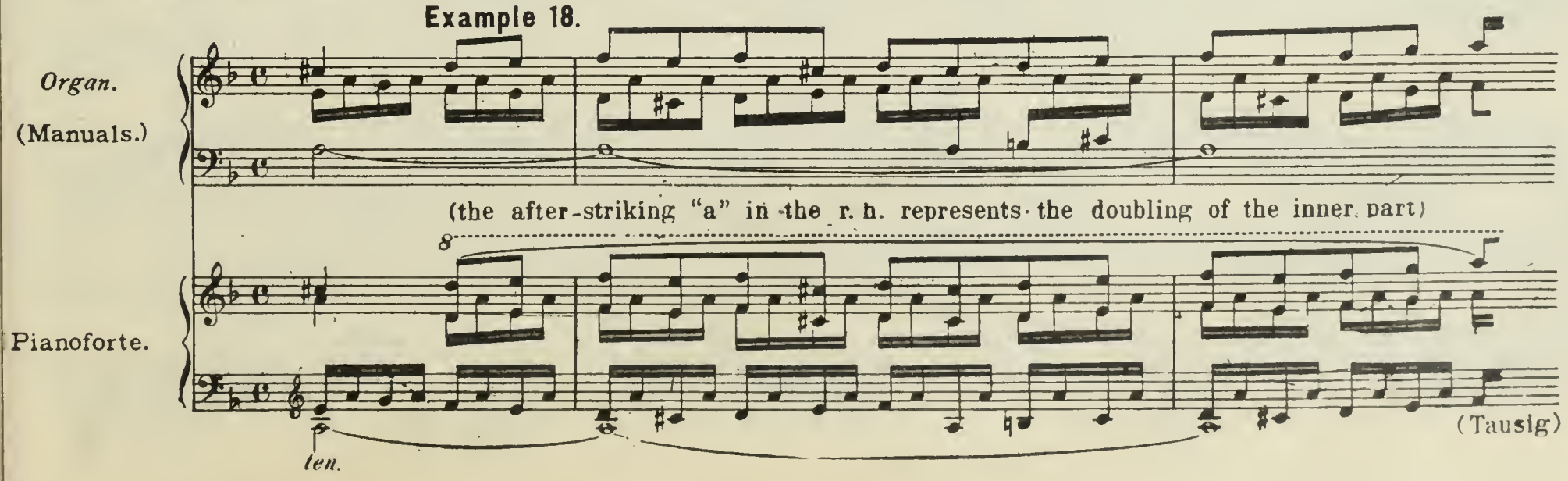
Example 17



(the after-striking a in the r. h. represents the doubling of the inner part)

Also compare the 3-part passage towards the close of the E minor Fugue in Appendix II to Vol I.

Example 18.



III Doubling in the Octave of all Pedal- and Manual-parts. (Seldom practicable throughout. To render it possible the doubling must alternate between the lower and the higher octaves.)

a. The manual-parts doubled in the lower octaves.

Example 19

Organ

Pianoforte

tranquillo

dolce *legato*

b. The manual-parts doubled in the higher octave.

Example 20.

Organ

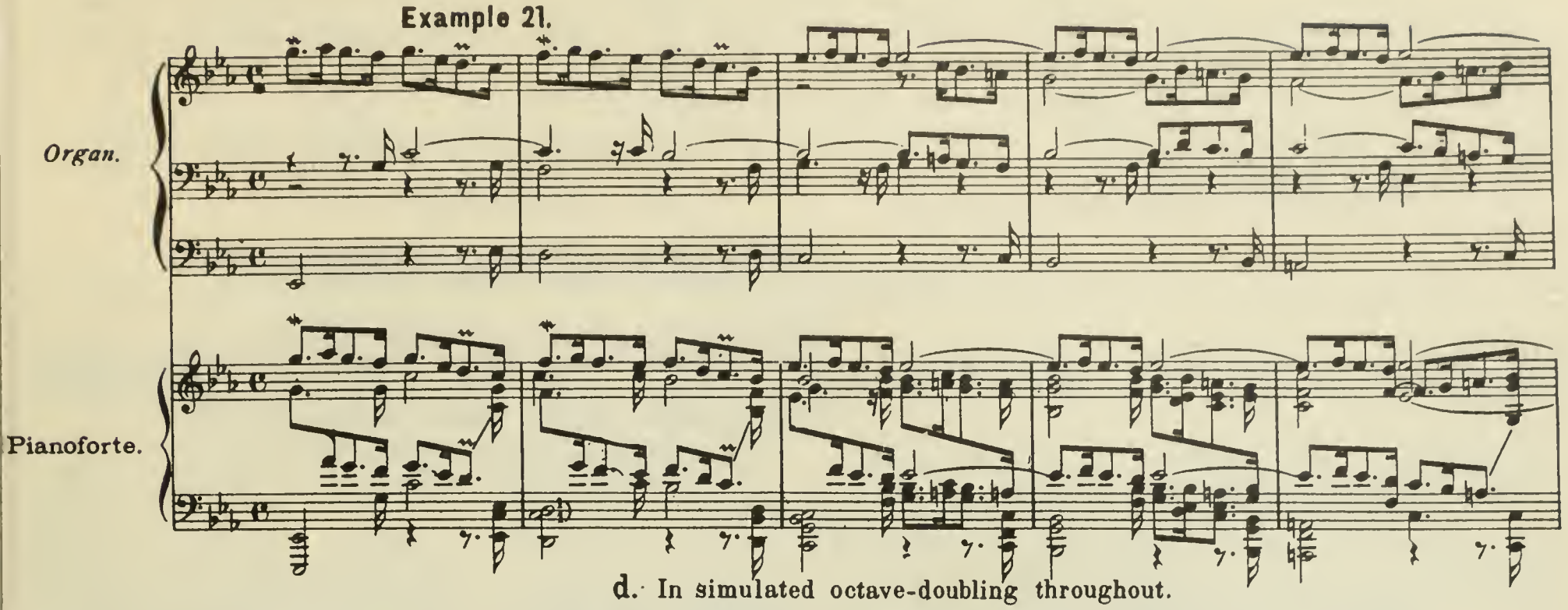
Pianoforte.

l. h.

l. H.

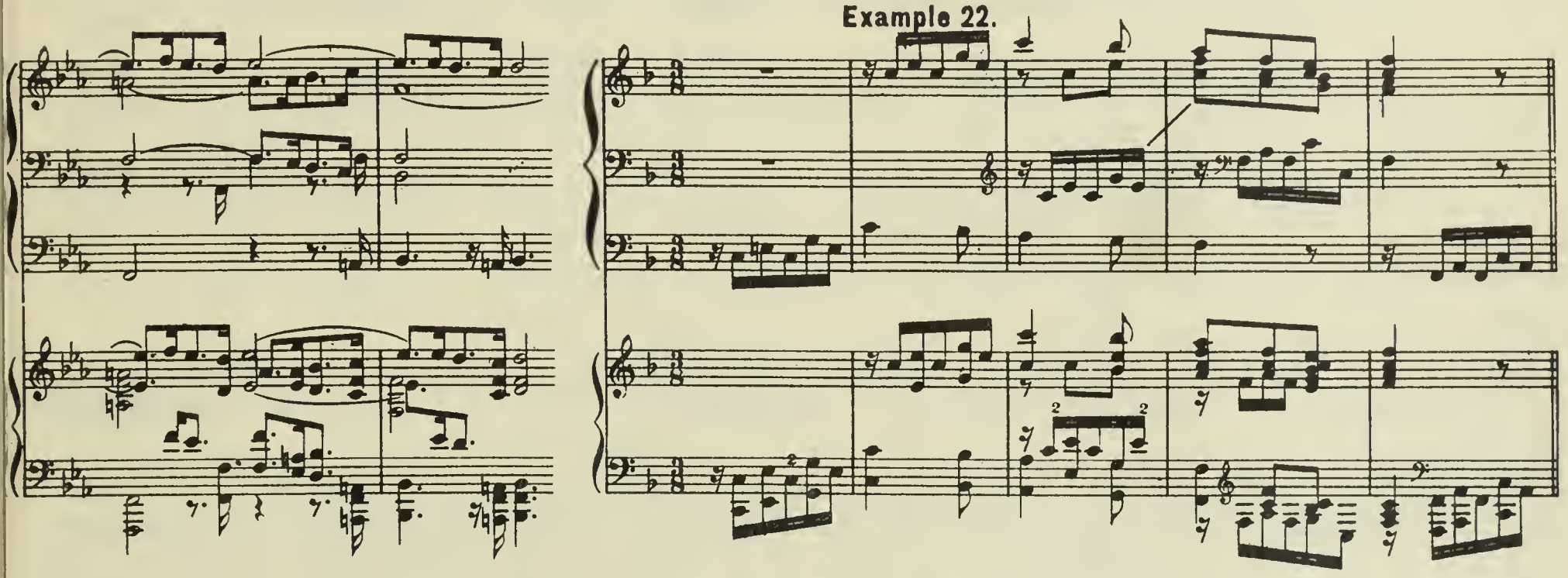
c. The manual-parts doubled partly in the higher, partly in the lower octave.

Example 21.

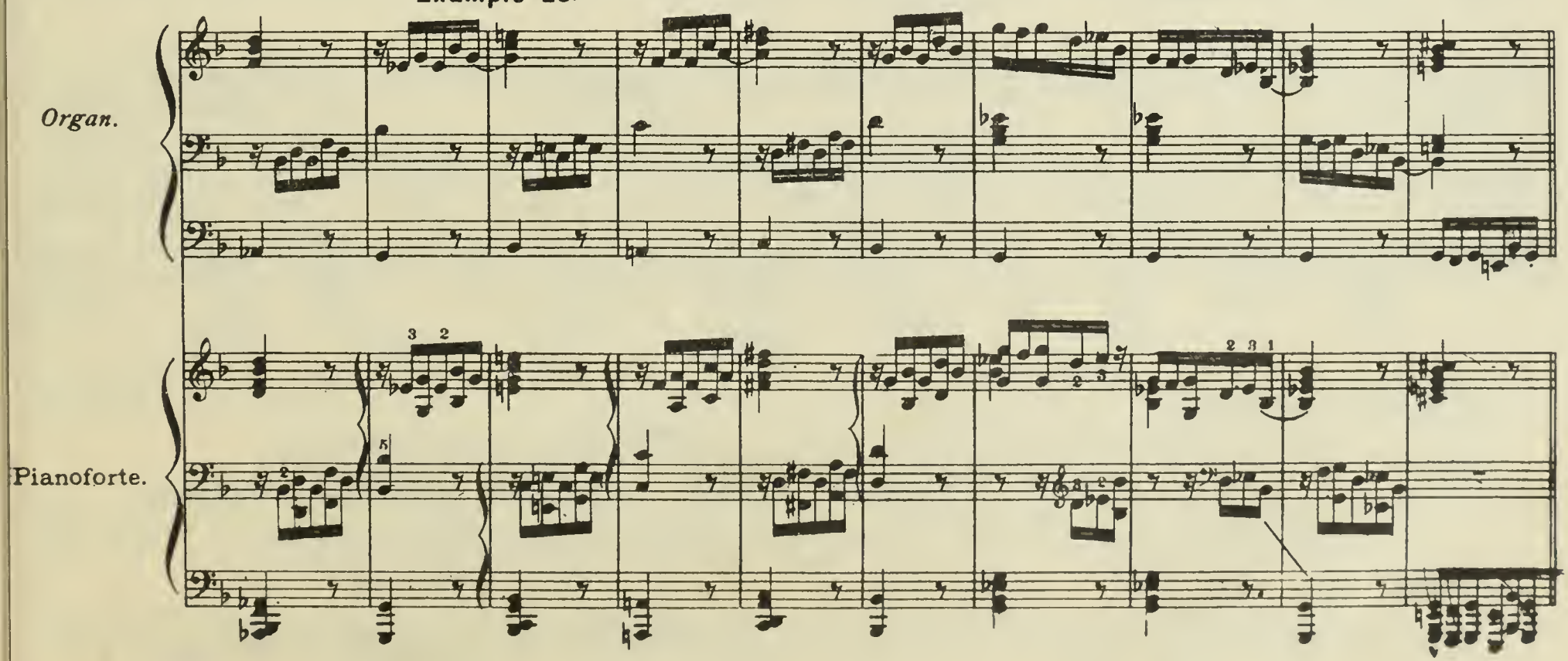


d. In simulated octave-doubling throughout.

Example 22.



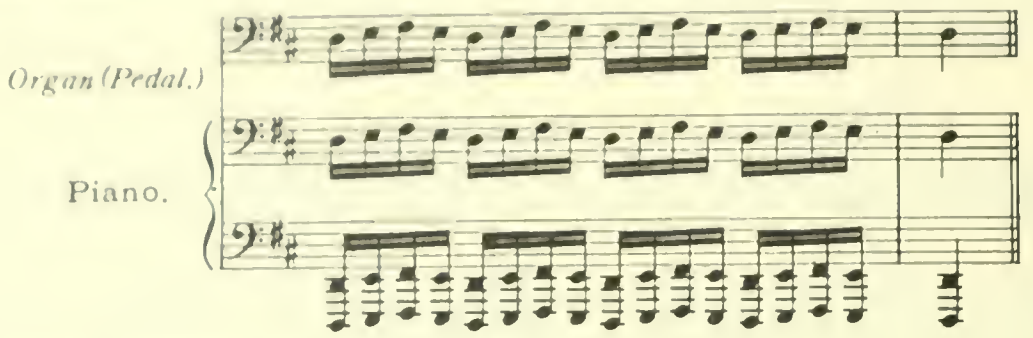
Example 23.



IV. Tripling in Octaves of any part is commonly employed only in unison passages. It is hardly practicable with more than one part. True, passages in thirds or sixths ("two-part") can be executed in triple octaves ("six parts"); but the character of pianistic bravura is then altogether too marked. (For tripling 3-part passages, compare Section 3 of this Appendix.) To this sort of transcription it is advisable to add a lower and a higher octave to the original part. In the case of pedal solos, two lower octaves may be added (16-foot and 32-foot stops).

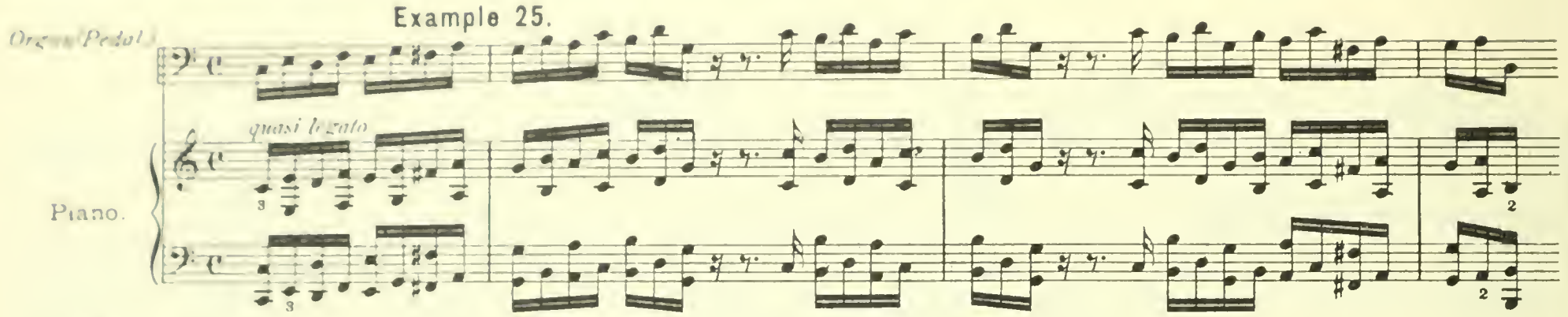
a. Pedal-part, in triple octaves throughout

Example 24.



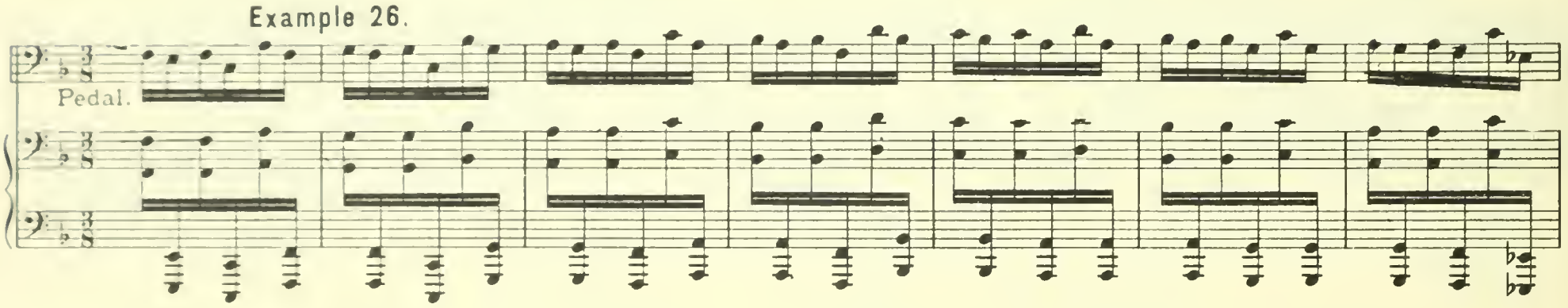
b. Pedal-part in triple octaves divided between the hands (legato effect).

Example 25.

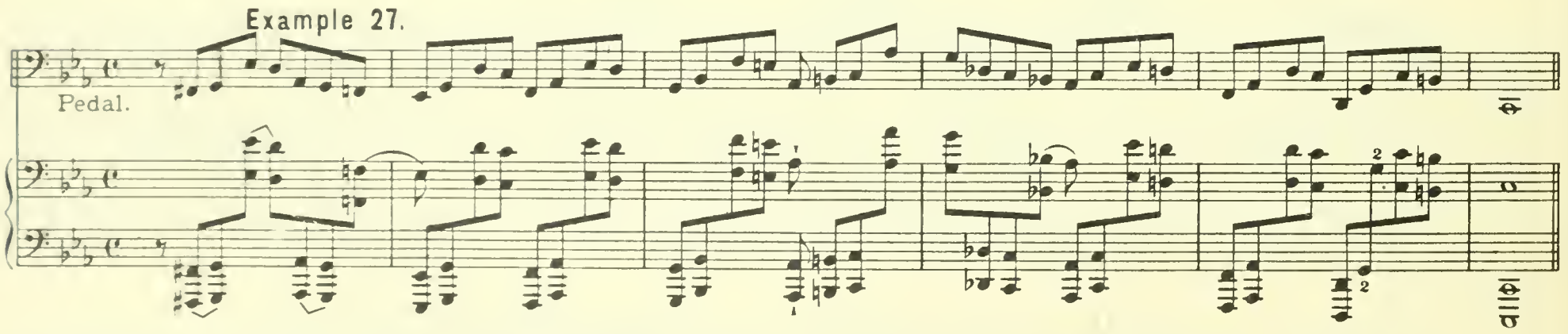


c. Pedal-part in anticipating and after-striking octaves (imitation of pedal-technic).

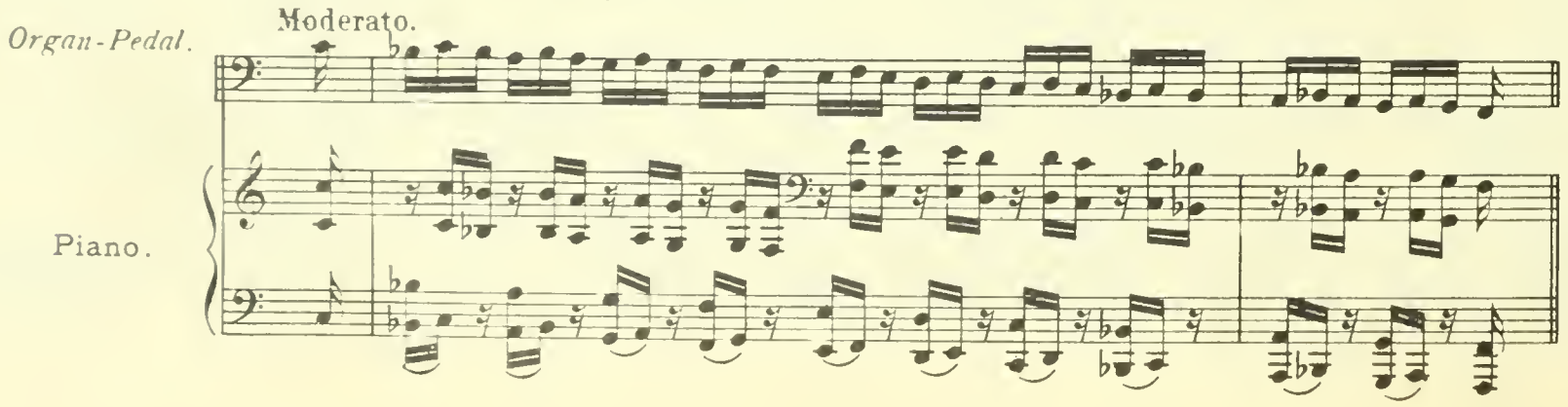
Example 26.



Example 27.



Example 28.



Example 29

Organ (Pedal.)

Correct Execution:

More practical execution:

Pedal-examples b *and* c *may also be transferred to manual-parts.*

d. Manual-part, in simulated triple octaves (legato).

Example 30.

Manual.

Example 31.

Organ (Manuals)

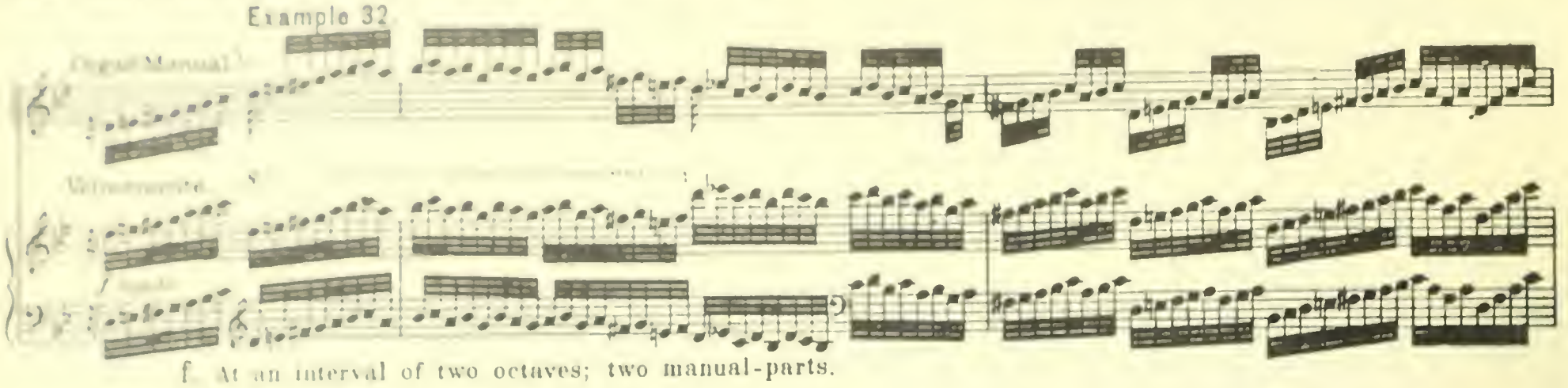
Tausig's transcription (very free).

legato

Variant by the ed.

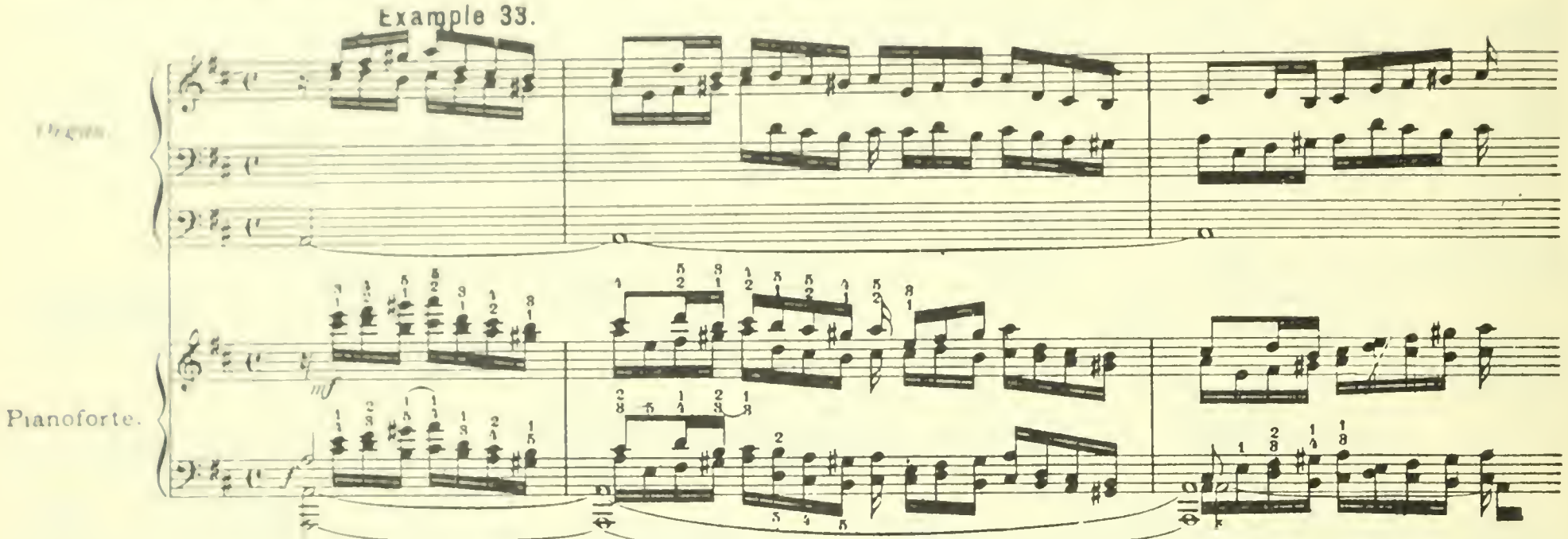
e. At an interval of two octaves; single manual-part. By reason of the acoustic laws already mentioned, the omission of the middle octave will not cause an empty effect. This mode of notation, which must be classed among the "Arpeggios" is really extremely well adapted for rapid running passages. To quiet *piano* movements it lends a peculiar tone-color, which may be happily utilized in Registration (*q. v.*)

Example 32.



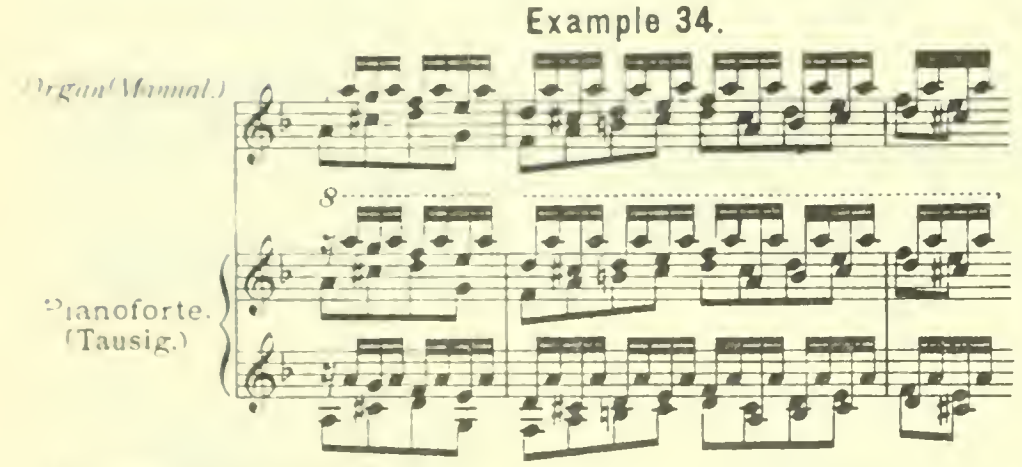
f. At an interval of two octaves; two manual-parts.

Example 33.

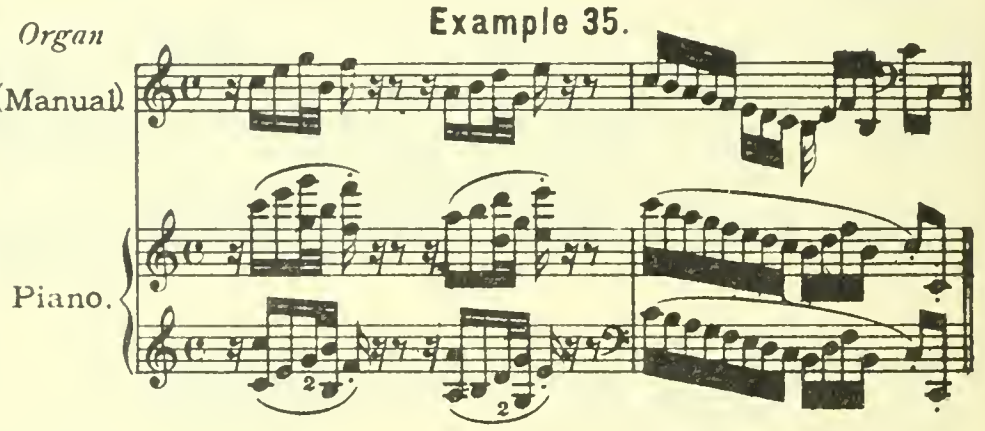


g. Combination of d and e.

Example 34.



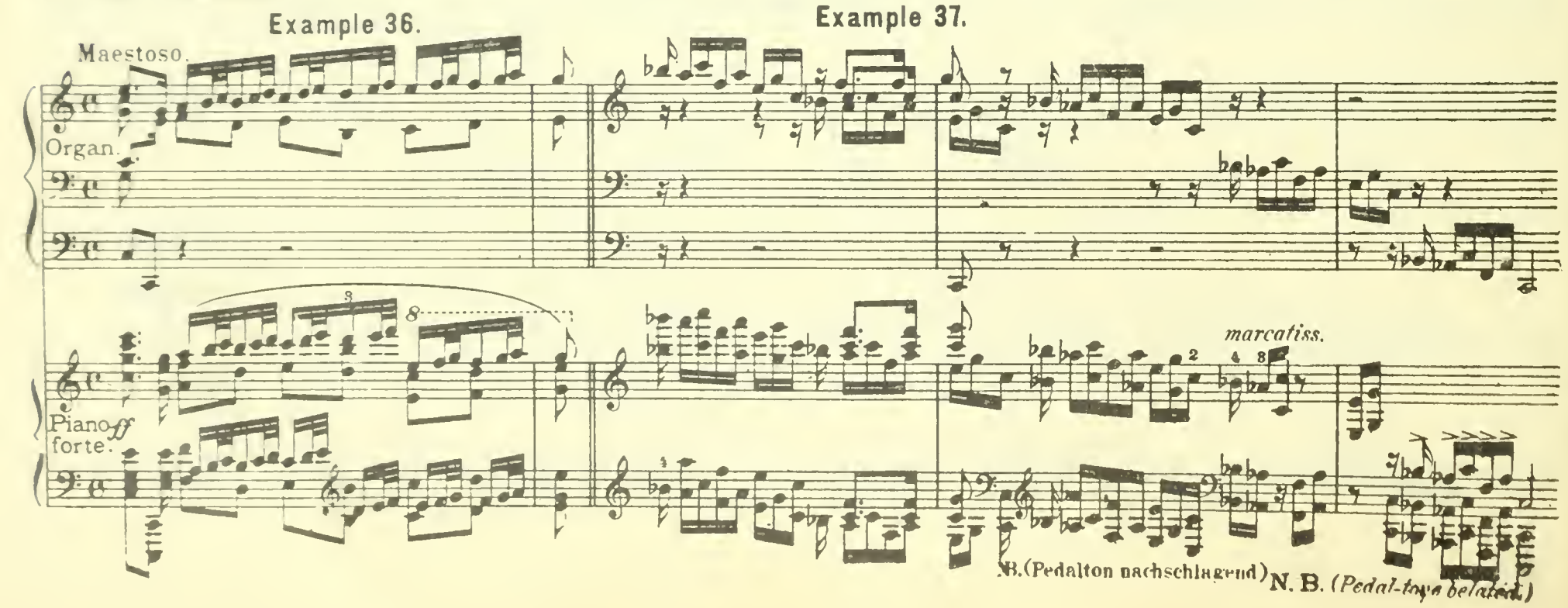
Example 35.



h. Other combinations.

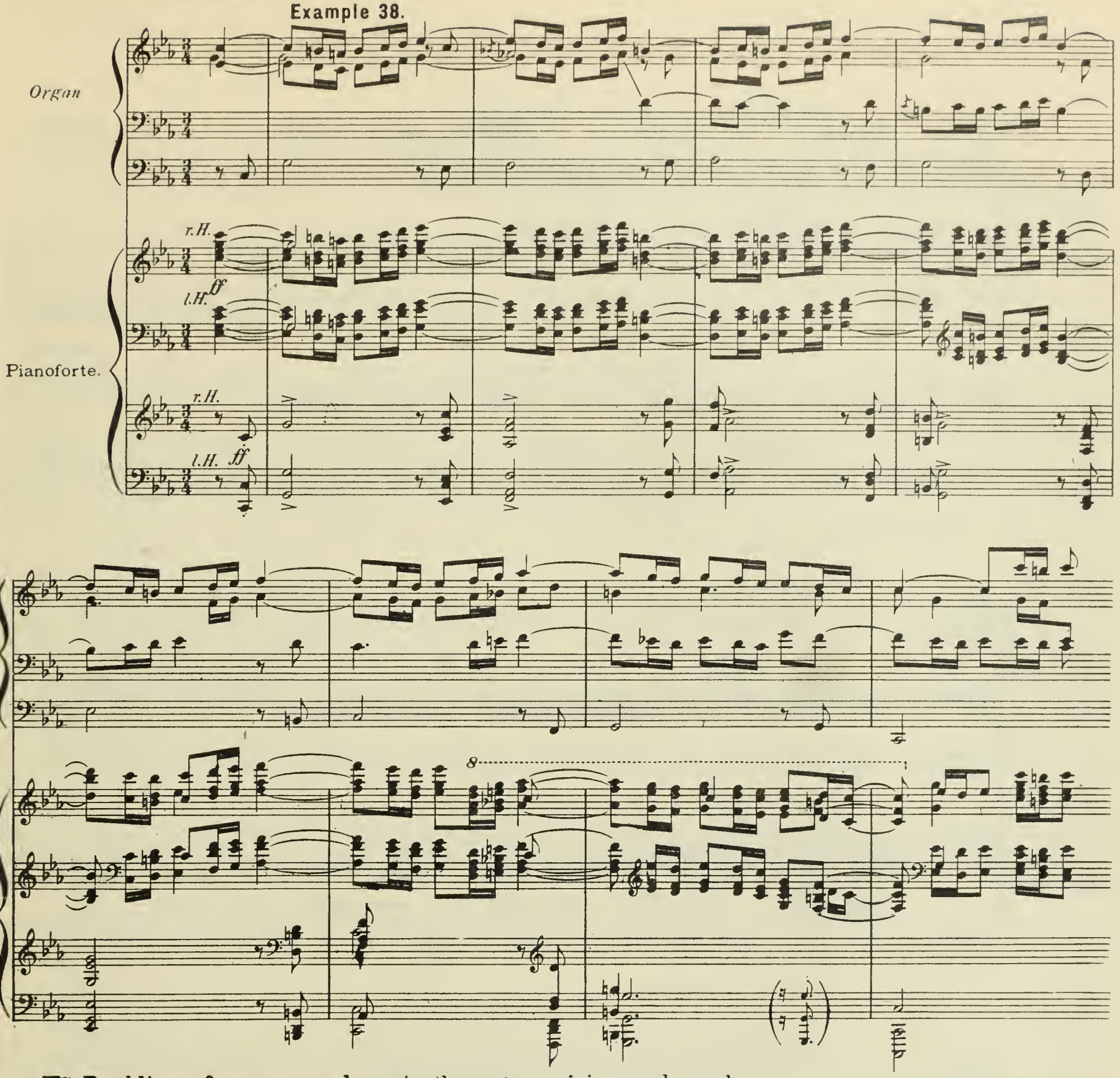
Example 36.

Example 37.



i. Attempt at tripling all parts (not to be recommended).

Example 38.

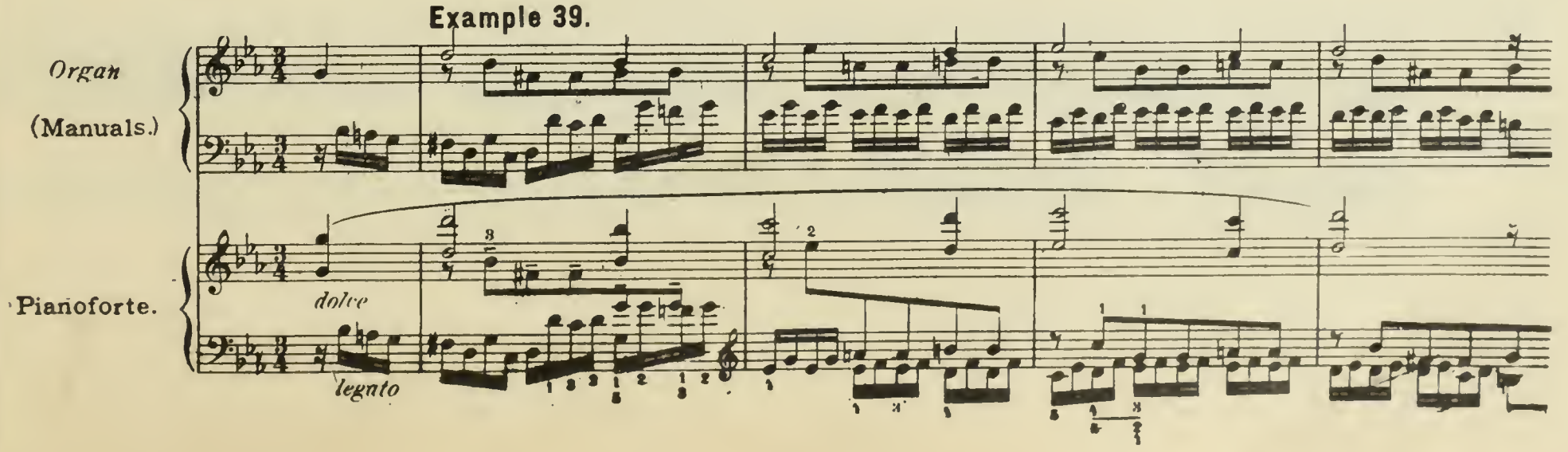


V. Doubling of one manual-part, the rest remaining unchanged.

Though it seems best, in general, to apply any attempted doubling to all the parts equally as far as possible, the leading part may occasionally be doubled alone, for the sake of emphasizing the theme.

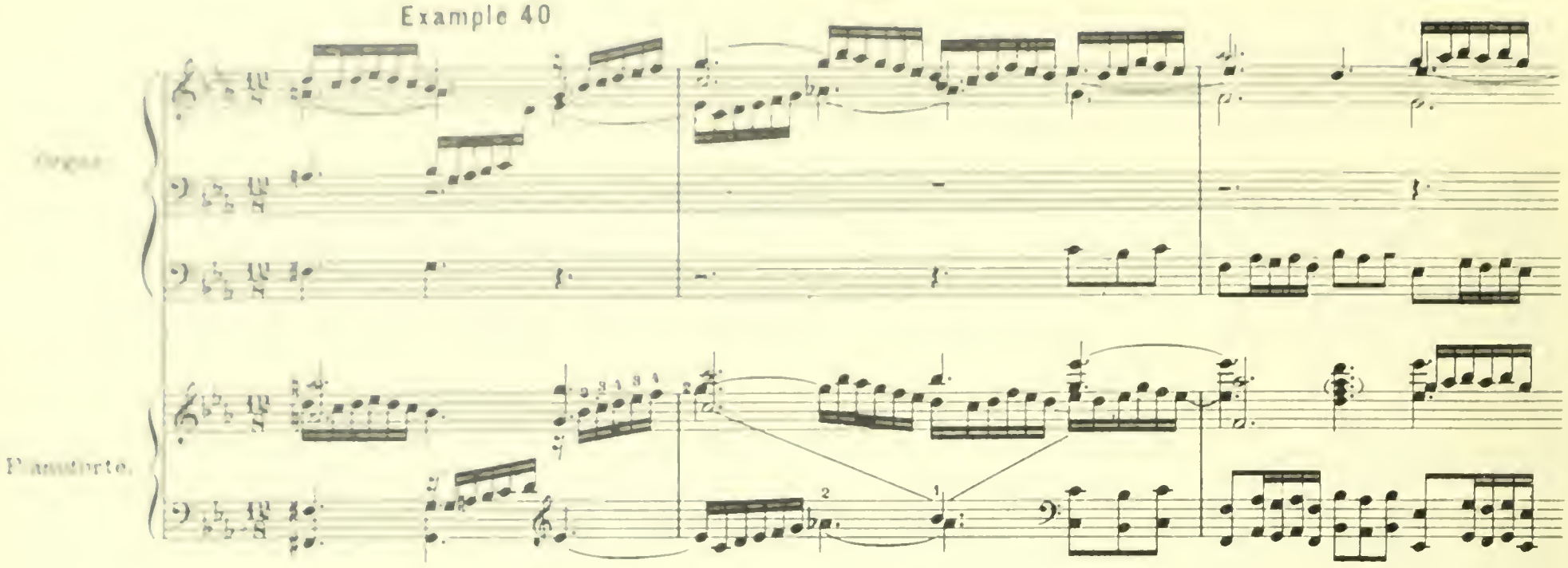
a. Doubled Soprano.

Example 39.



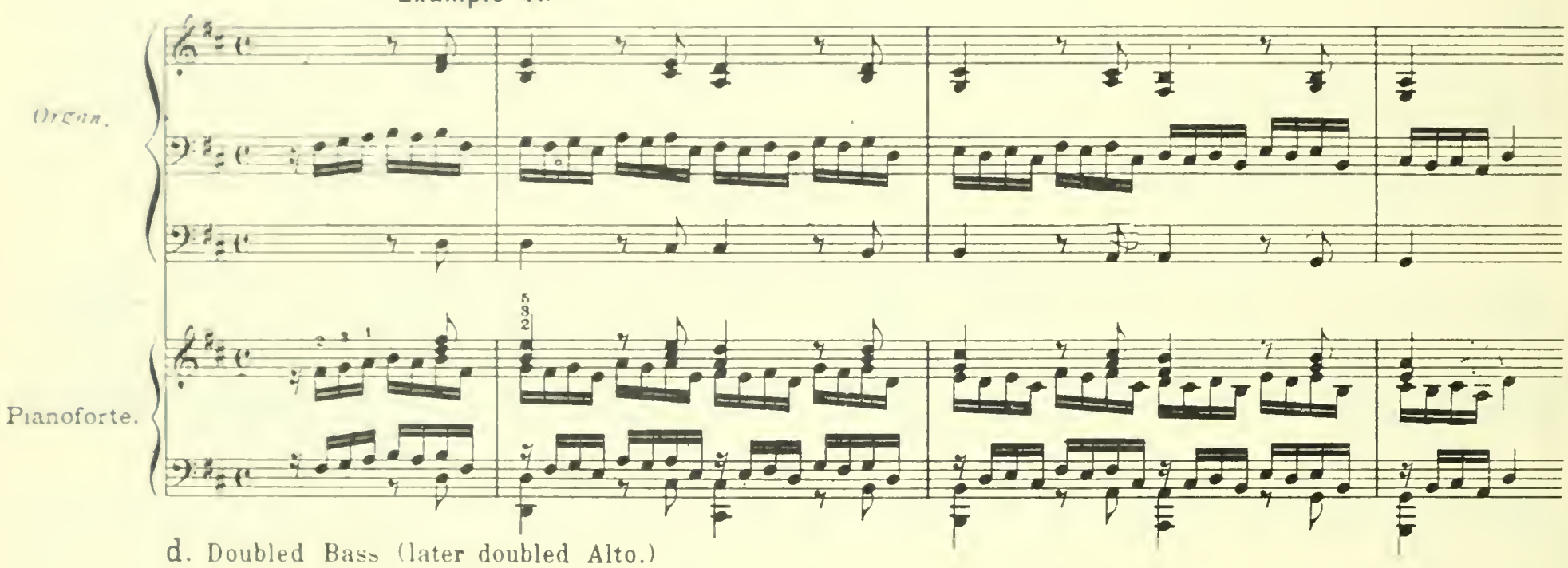
b Doubled Alto.

Example 40



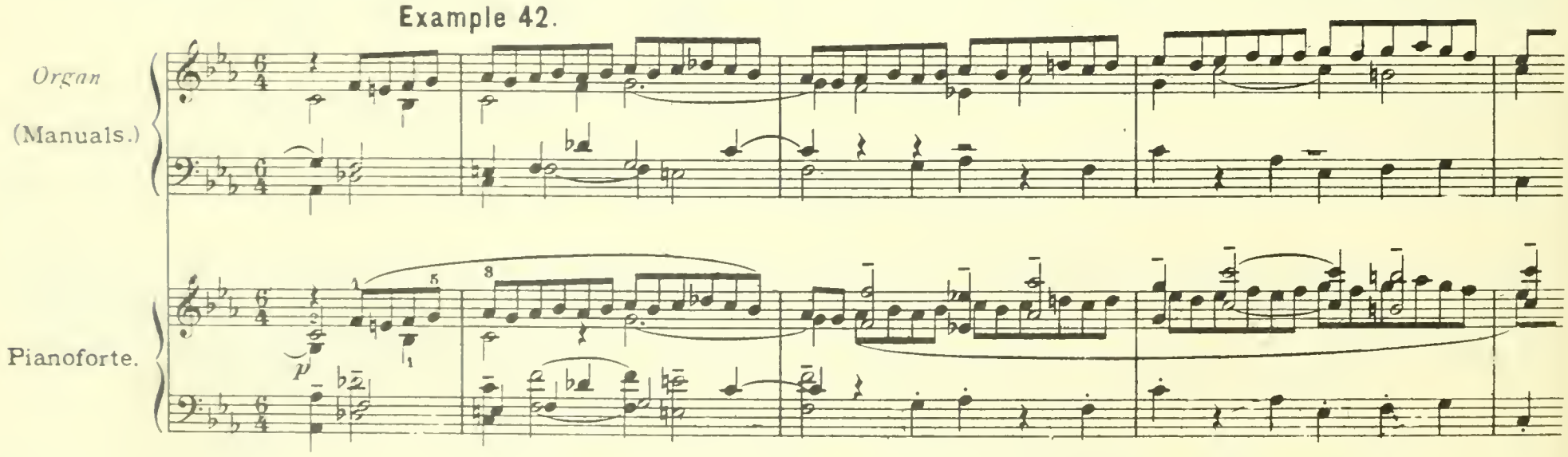
c Doubled Tenor.

Example 41.



d. Doubled Bass (later doubled Alto.)

Example 42.



2. Registration.

In the registration of an organ-piece the transcriber should, first of all, consider the usages of organ-playing and the well-grounded traditions of organists. His decision as to how far he shall follow them, and what shall be substituted for anything he may reject, constitutes precisely the artistic and reflective side of his task. He must compare the tone-material of the piano with that of the organ, and arrive at a compromise between the effect demanded and the means at his disposal.

The fundamental contrasts in the organ-registers may be thus classified:

Simple foundation-stops — Mutation-stops
Flue-stops (Flute-work) — Reed-stops

We shall not attempt an enumeration of the intermediate gradations and combinations, whose possibilities are wellnigh infinite.

The transcriber should consider whether darker or lighter, stronger or weaker, milder or sharper tone-effects are to be chosen; whether doublings are to be employed, and, if so, what kind; the position — high or low, dispersed or close; how the pedals are to be used; exactly what dynamic signs are needed. He should provide for diversity in his combinations of doublings and style of writing, seeking variety and contrast.

The fundamental requirements are Organ-effect, Observance of the Organ-style, and Playability; these must be adhered to under all conditions.

If any one rule is to be observed (it is not the editor's intention to pose as a law-giver), let it be this: To refrain from doublings in the Exposition of the fugue, and likewise generally in the Episodes, and gradually to cumulate the dynamic effects towards the close. By this means will be realized that continuous intensification which is in general — in the editor's opinion — suited to this species of composition.

The change of registers — the increase and decrease in fullness — should take place in sharply marked gradations, abruptly ("in terrace-form"), without petty dynamic transitions; this style reproduces one of the most characteristic peculiarities of the organ.

In this style of playing — the art of pianoforte-touch — is found an important adjunct to the registration. Compare Section 5 of this Appendix.

Were we to attempt, by the aid of quotations from Bach, to give illustrations of all classes of registration, the result would be either incomplete, or excessive in detail.* We have, therefore constructed one specimen-example, in which a number of possible shadings can be displayed. These latter are tabulated by themselves.

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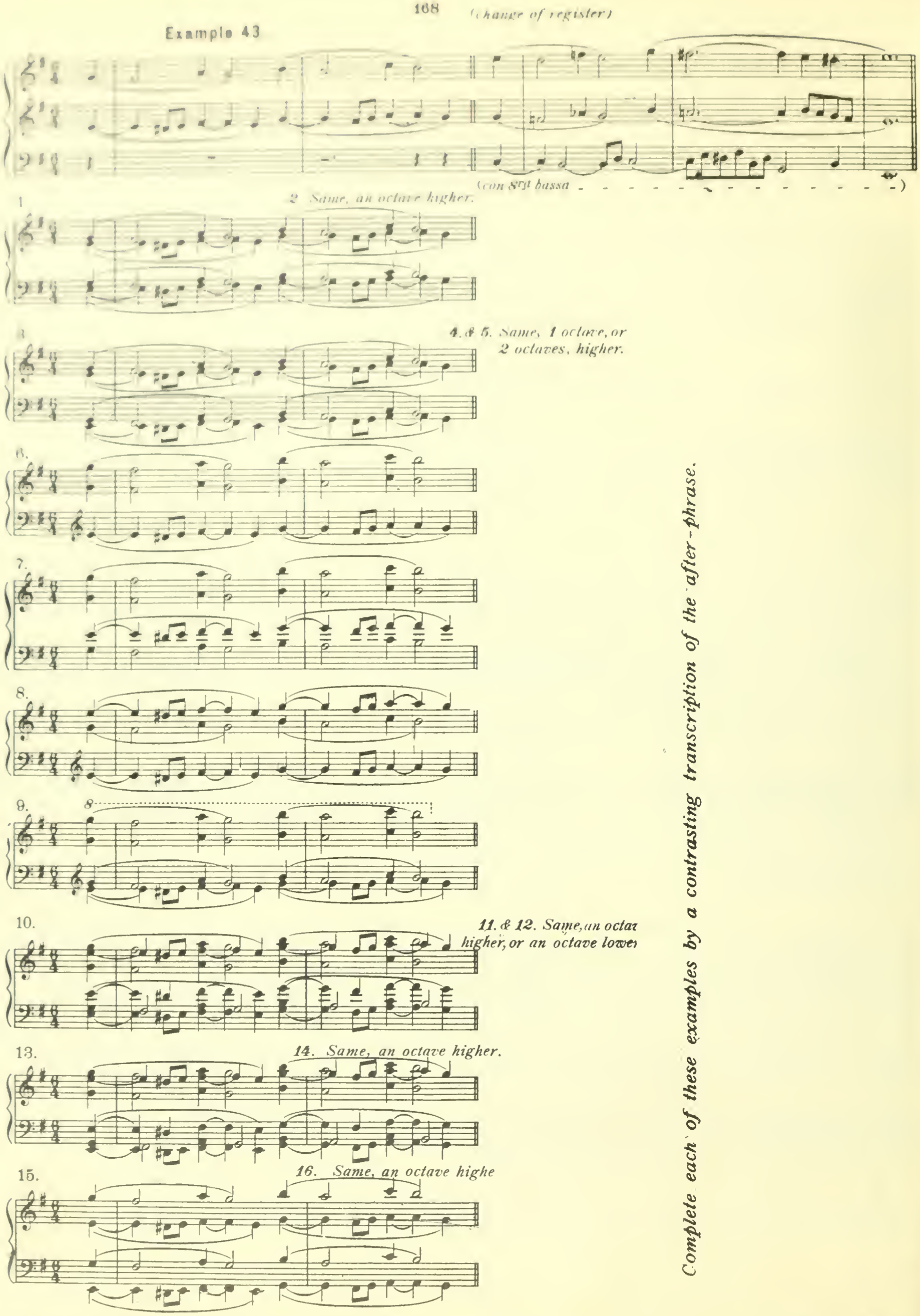
*) The editor, in his transcriptions of the Preludes and Fugues in D, E♭, and E minor, has devoted much care to the registration, and begs to call attention to them as a series of examples in point. His piano-transcription of Bach's Chaconne for violin may also be added to this series, inasmuch as the editor has, in both cases, treated the tonal effects from the standpoint of organ-tone. This procedure, which has been variously attacked, was justified, firstly, by the breadth of conception, which is not fully displayed by the violin; and, secondly, by the example set by Bach himself in the transcription for organ of his own violin-fugue in G minor. On this head Griepenkerl remarks: "It is important to observe, that the Fugue by J. S. Bach was, in all probability, originally written for violin. In this form it is found among the well-known six sonatas for solo violin, and in the key of G minor; whereas it had to be transposed for organ to D minor, for the sake of effect and of ease in execution. The Prelude is an entirely different one, and in the Fugue all passages peculiar to violin-technic have been altered to suit the organ-keyboard; aside from these deviations, however, the resemblance is extremely great".

Example 43



Complete each of these examples by a contrasting transcription of the after-phrase.

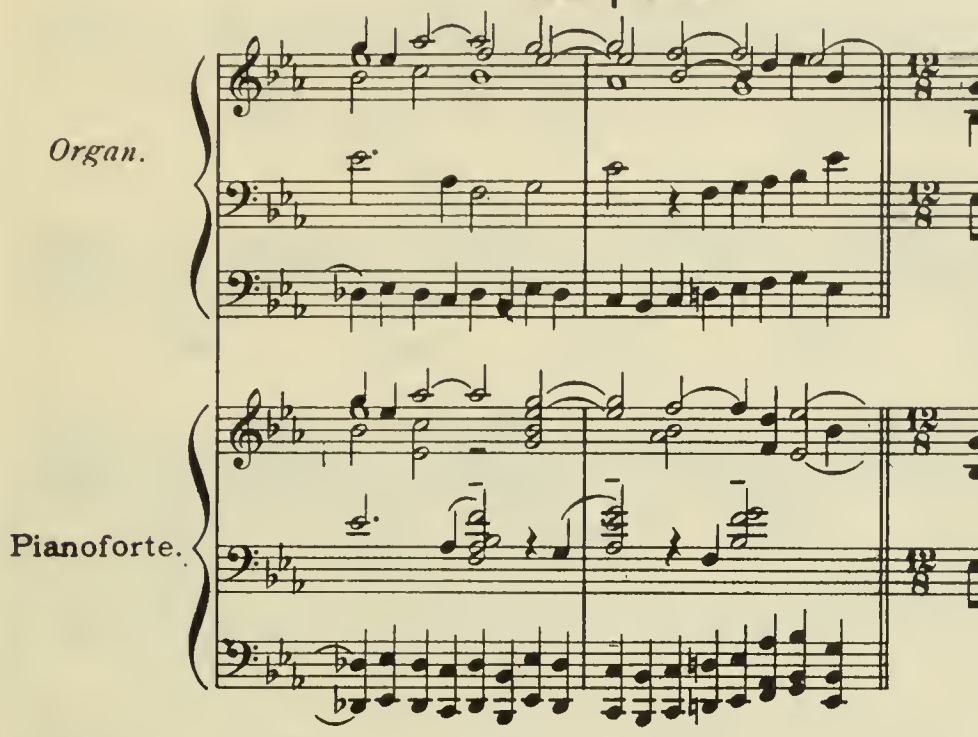
Each of these 16 examples in registration, may be multiplied by other variants, different dynamic marking *(p-mf-f)*, or by occasional use of the soft pedal.

3. Additions, Omissions, Liberties.

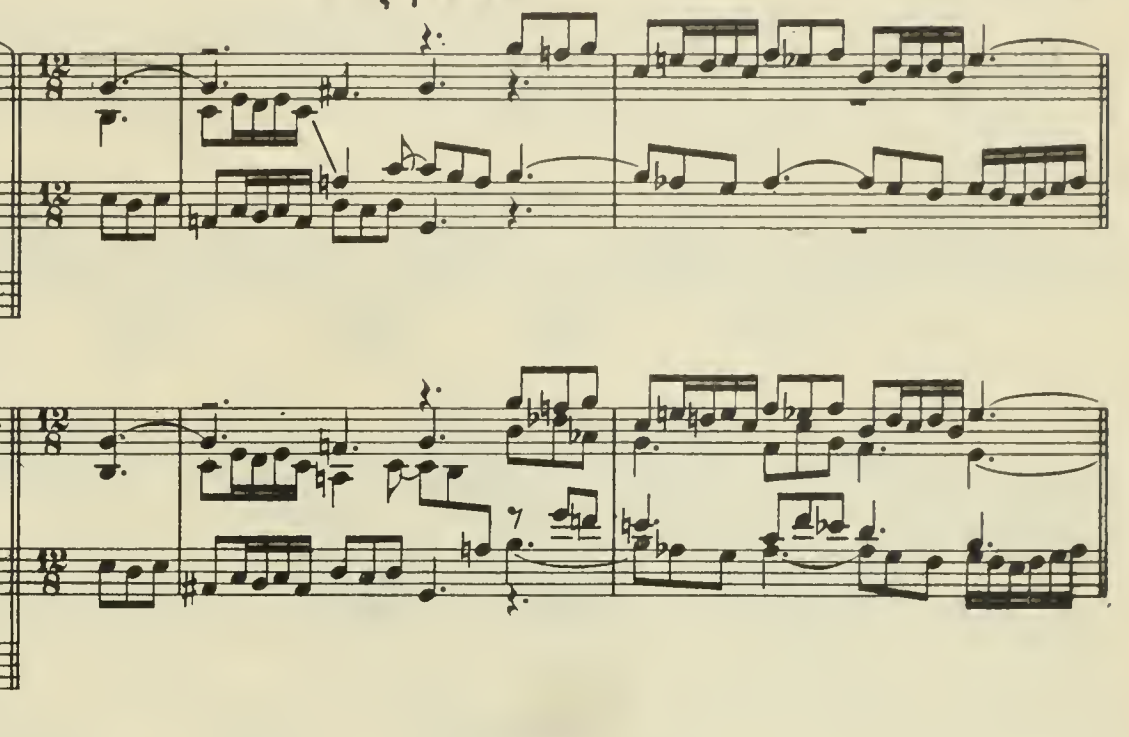
I. Additions.

Fillings, or completion of the harmony, occur for the following reasons: To obtain greater fullness of tone; where two parts are too far apart; for cumulative effects, and climaxes; as a substitute for doublings, when the latter are impracticable of execution: to enrich the piano-effect; etc., etc. They are usually harmonic or figurative; seldom of a contrapuntal, melodic, or in any way independent nature. The natural introduction of additions, without violating the style, is a touchstone of the transcriber's taste.

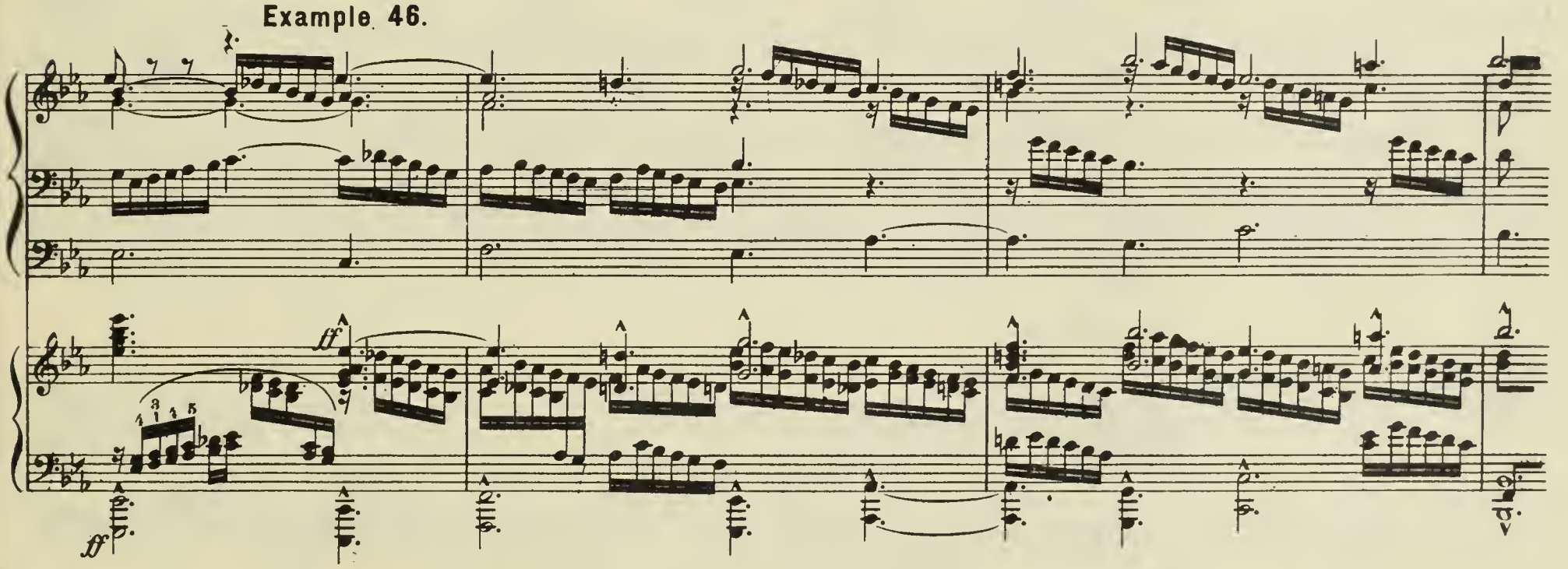
Example 44.



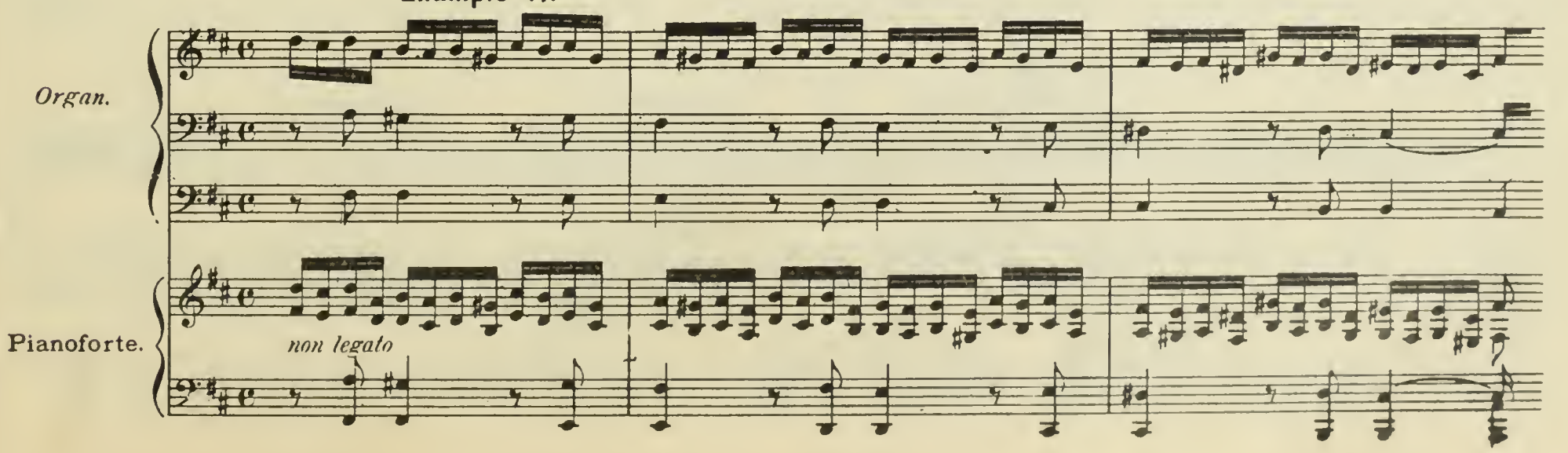
Example 45.



Example 46.



Example 47.



Example 48

(Manuals.) Organ

(Pedal.)

Pianoforte (Tausig.)

Example 49.

(Organ Manuals.)

Pianoforte (Tausig.)

N. B. *(rhythmic addition)*

Example 50.

Organ Manuals.)

Pianoforte. (Tausig.)

fff (?)

Example 51.

Organ(Manuals.)

Pianoforte.

r.H.

l.H.

con Pedale

Pedal.

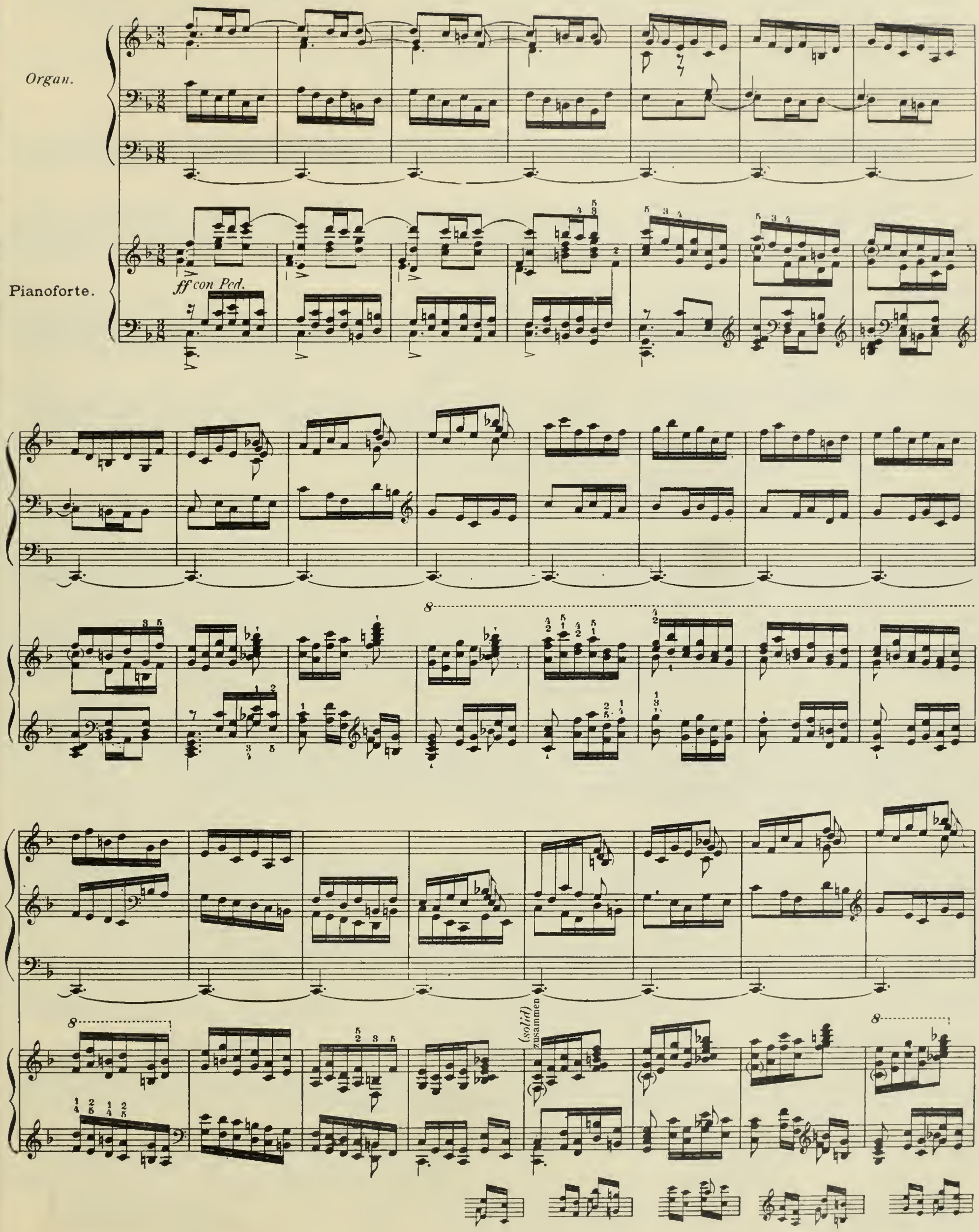
Example 52.

Organ(Manuals.)

Pianoforte.

mf

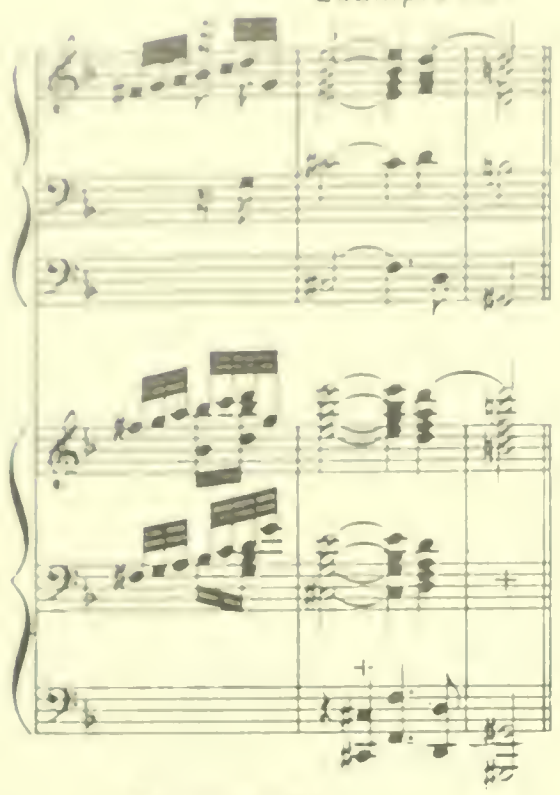
Example 53.



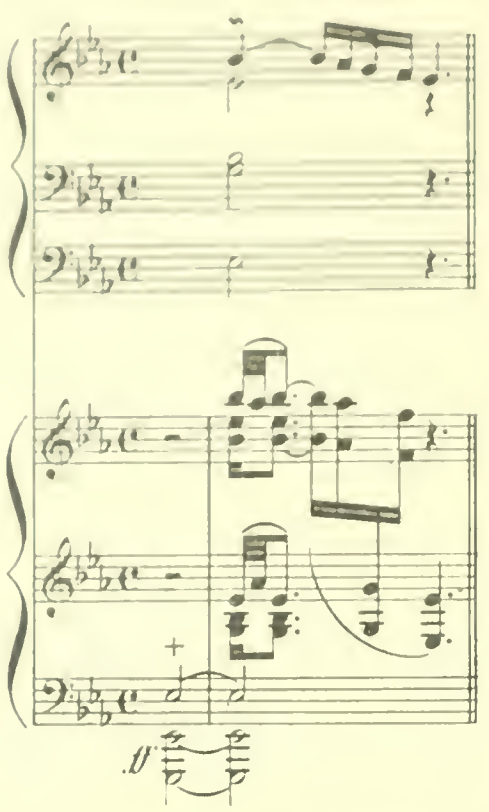
II. Omissions.

Hitches in part-procession, incomplete doublings, inexact reproduction of the positions of chords, and belated or anticipated entrances, necessarily arise — From the limited stretching capacity of the hands; or from facilitations in playing; or where there are too many parts. Frequently only a single tone is omitted, transposed into the octave, or replaced by some other harmonic interval. With careful treatment, the effect of such omissions is not very disturbing, except in the part having the theme, which part should, therefore, be spared wherever possible.

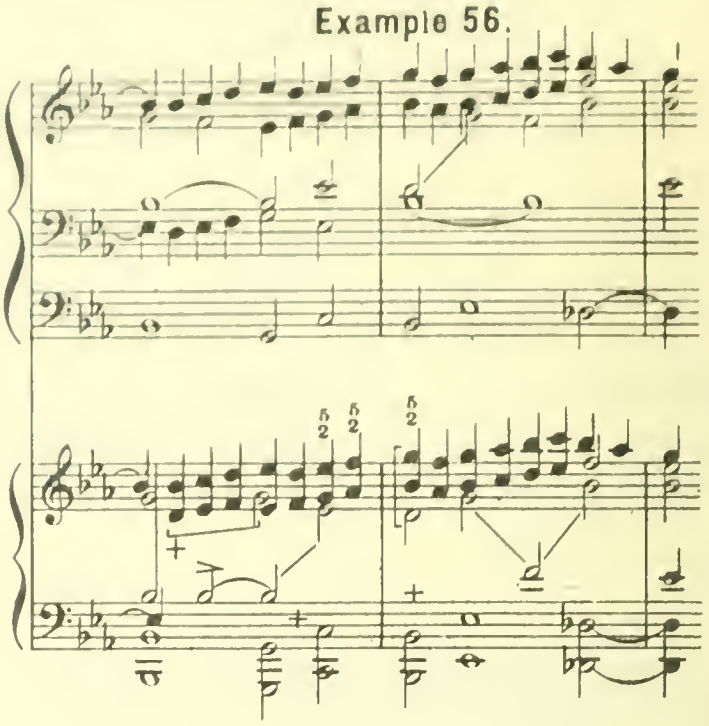
Example 54



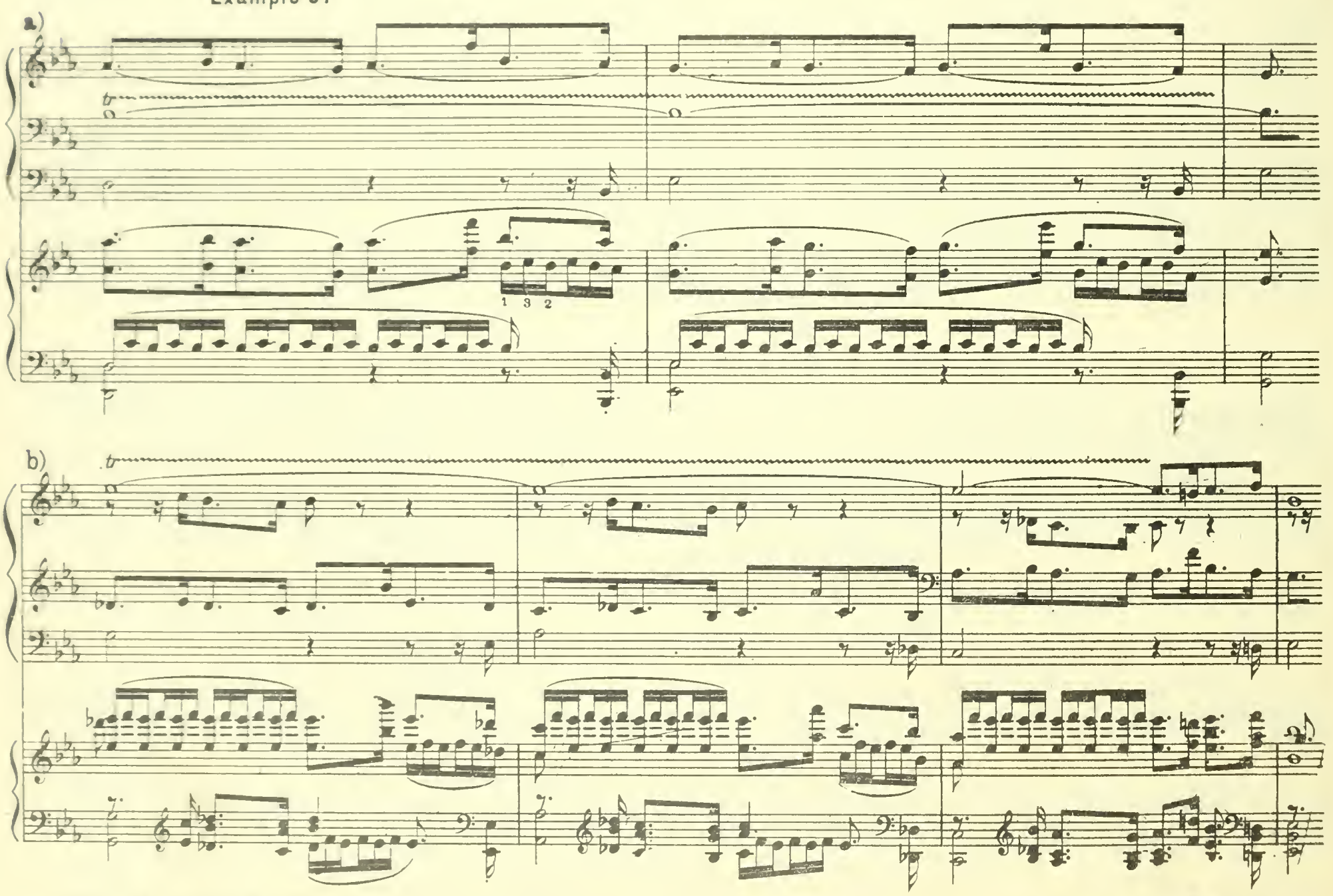
Example 55.

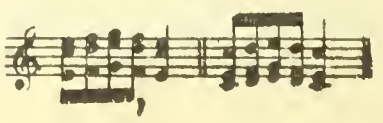


Example 56.



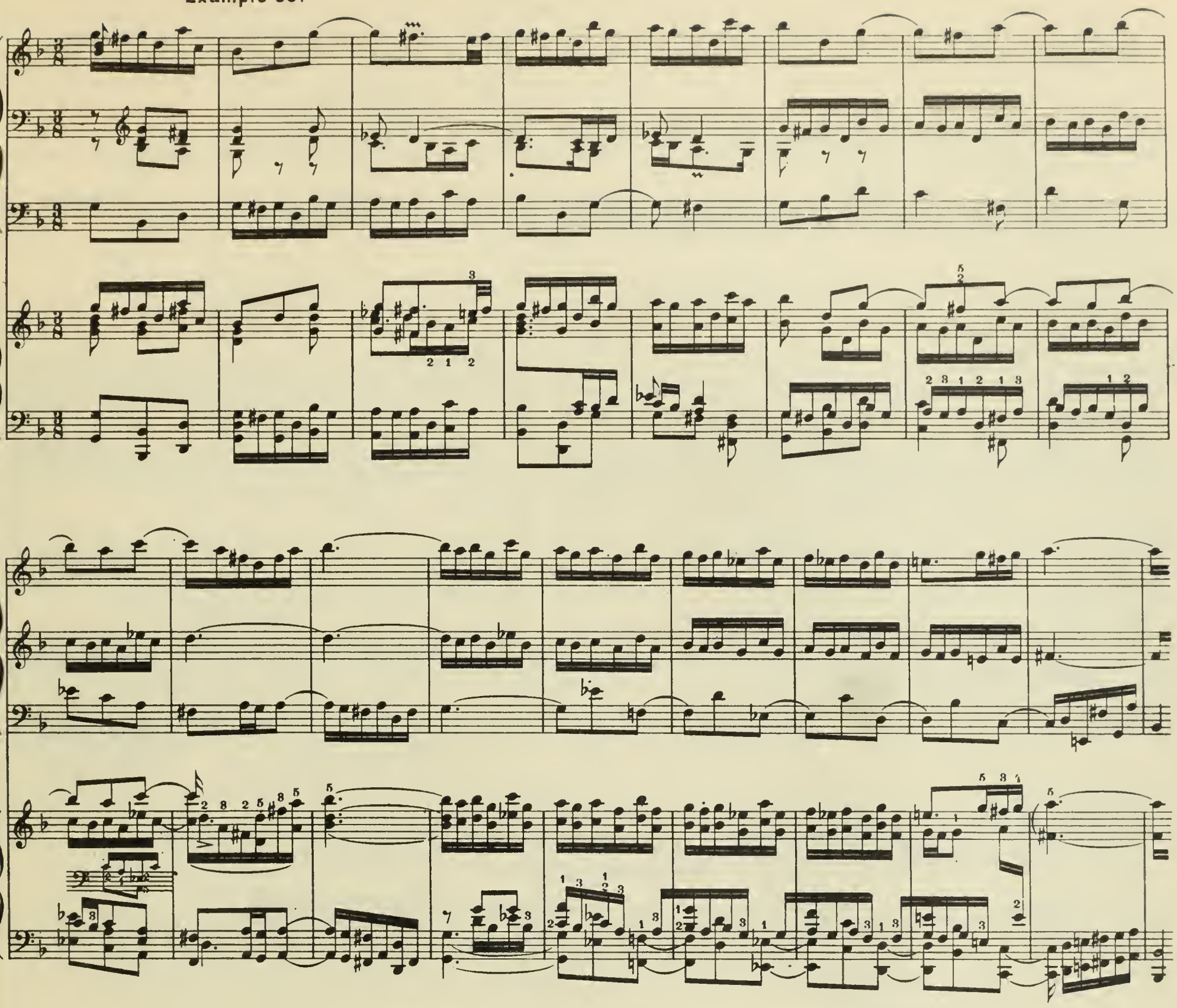
Example 57



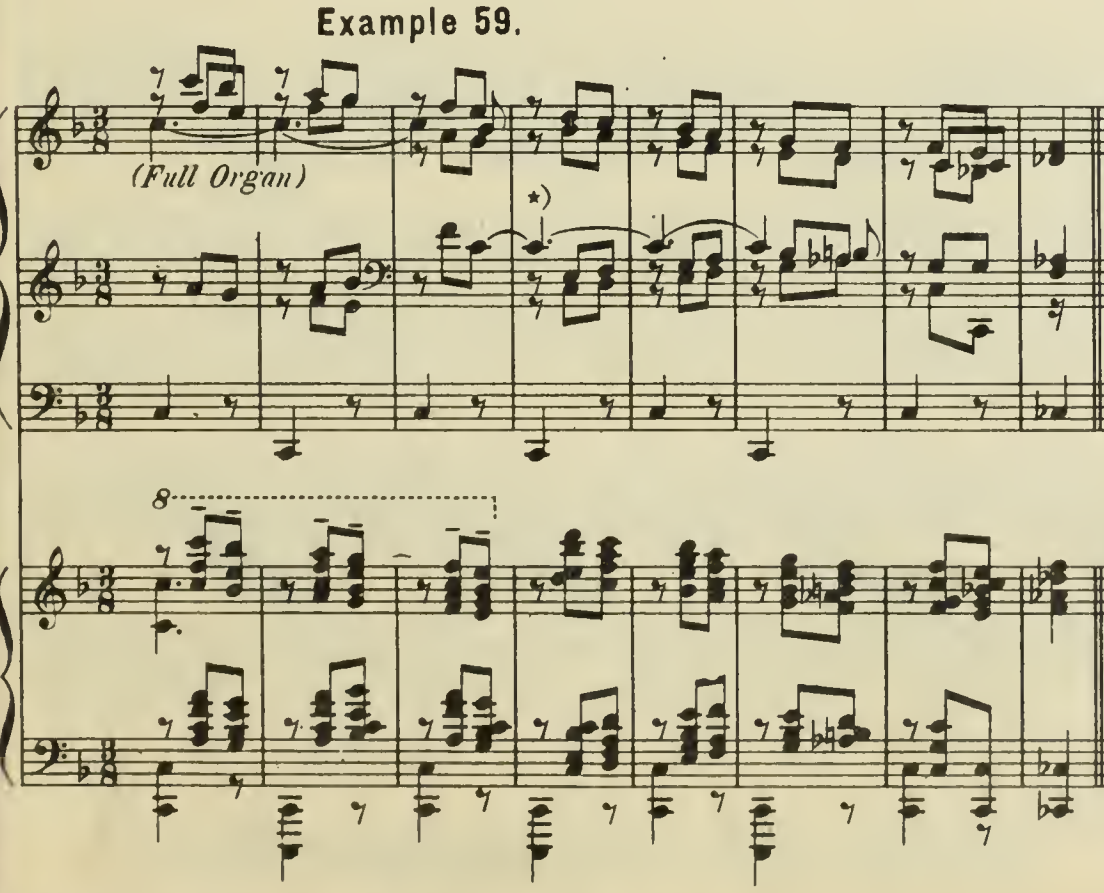
Under this head we also reckon those one-sided, but useful, doublings of runs in thirds and sixths, which can be executed with one hand: 

Also the occasionally **unavoidable** omission of **appoggiaturas, mordents**, and **other ornaments.**

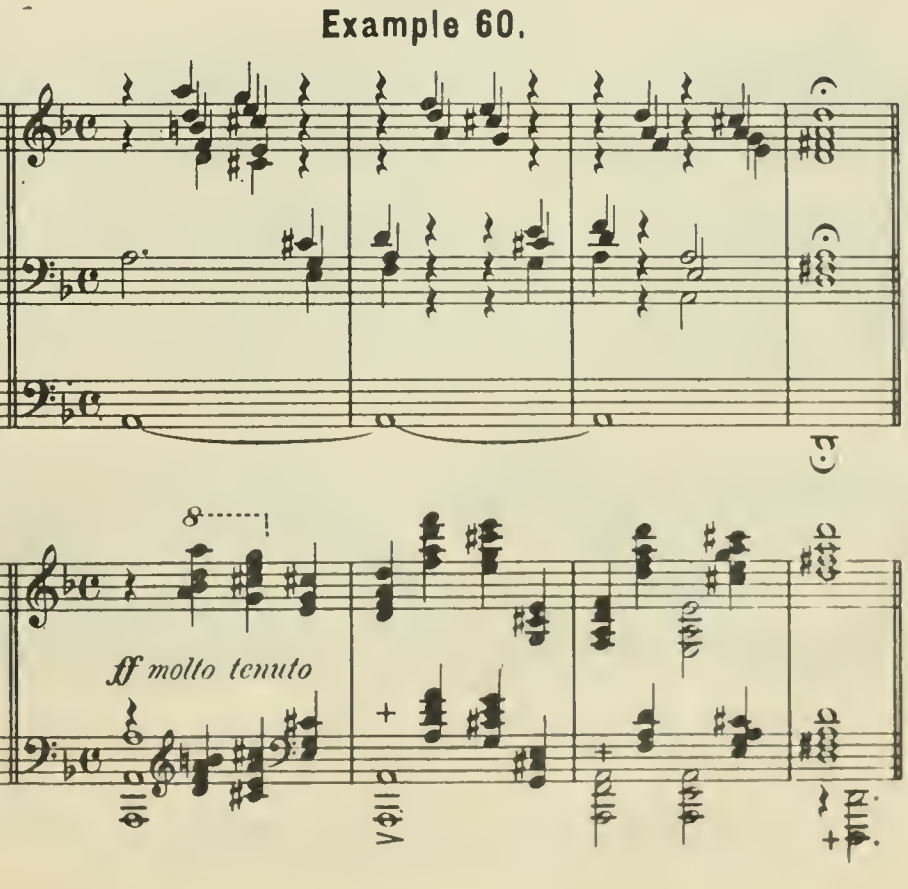
Example 58.



Example 59.



Example 60.



*) *Compare Note on the "Sustaining-pedal", p. 84.*

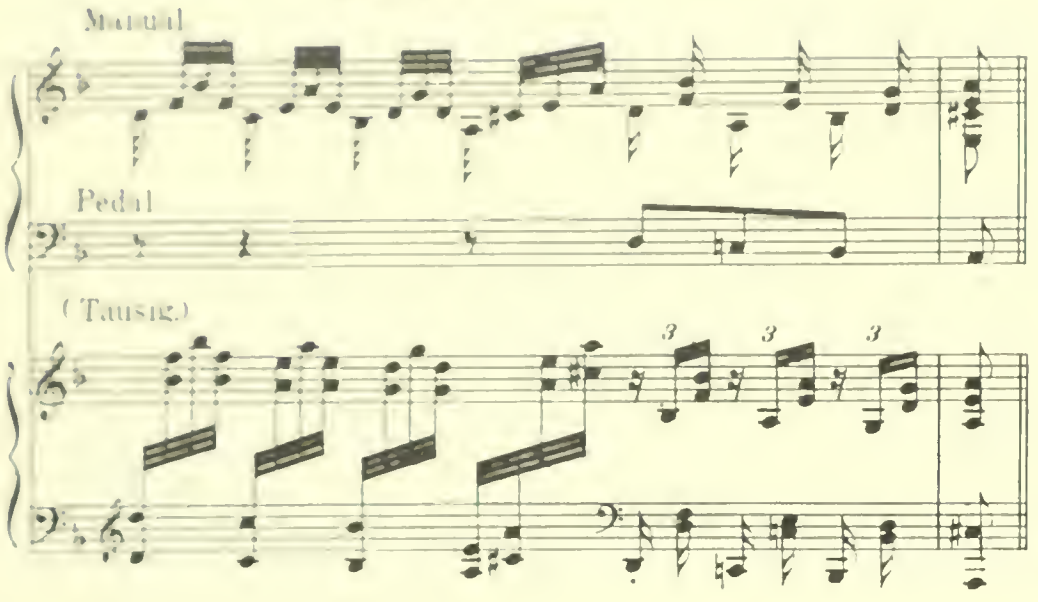
III. Liberties.

Free arrangements are, in view of some irreconcilable diversities in the two instruments, not inadmissible. They may be of a technical or of a formal nature. "Technical", when they consist in an extension of the passages, or an alteration of certain figures and rhythms, "formal", when they occasion harmonic, contrapuntal, thematic,*) or other modifications of the musical structure. Of such liberties the Preludes and Fugues in D and Eb (as transcribed by the editor) contain three examples, of which, in turn, three subclasses might be distinguished:

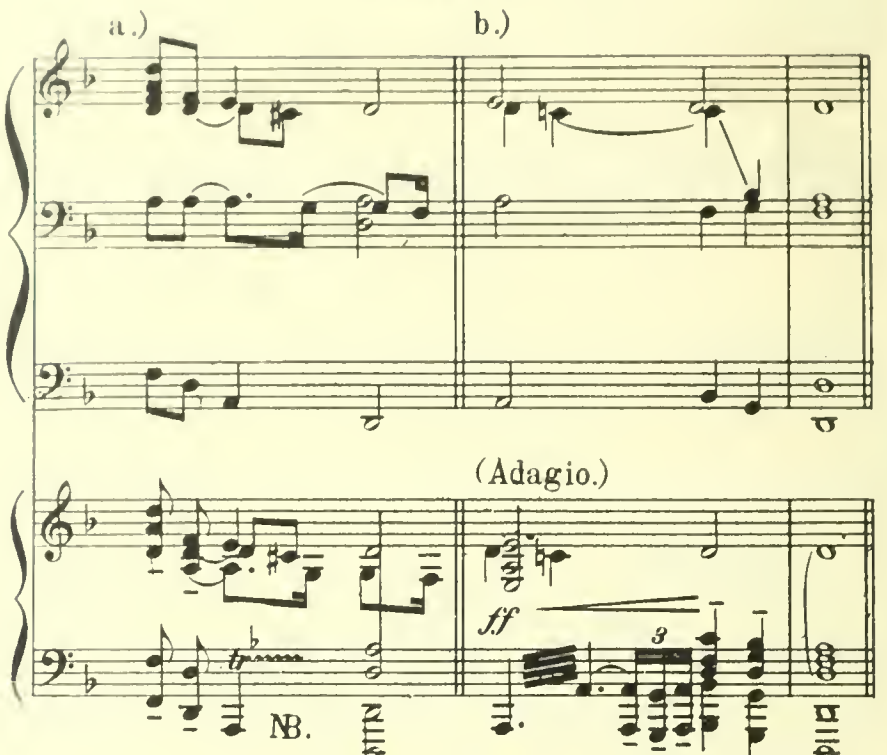
1) In the Eb Prelude, a skip of 18 measures previously heard;
2) An harmonic suspension (instead of a full close) at the end of the same Prelude, followed by a cadence-like transition to the Fugue;
3) In the D major Fugue, an added "Coda", faithfully imitated from an Episode in the Prelude. (Compare the above-mentioned passages in the published works.)

Illustrations of the first kind.

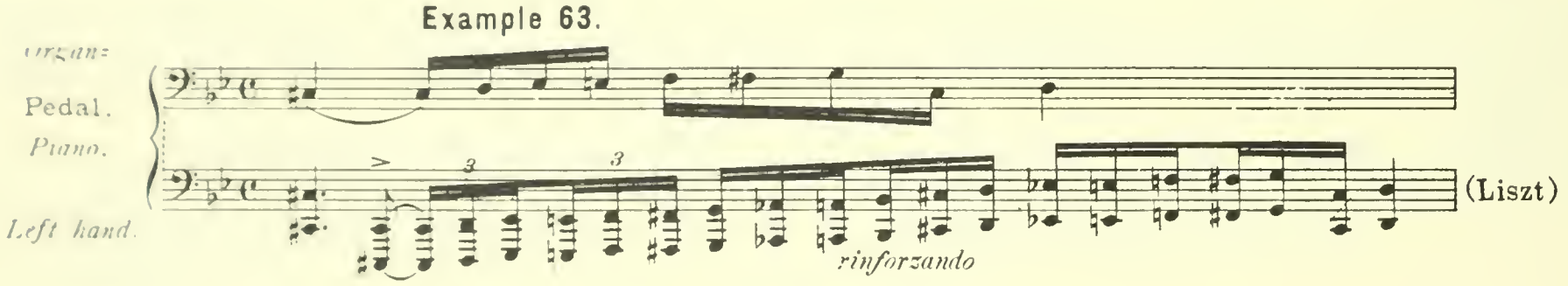
Example 61.



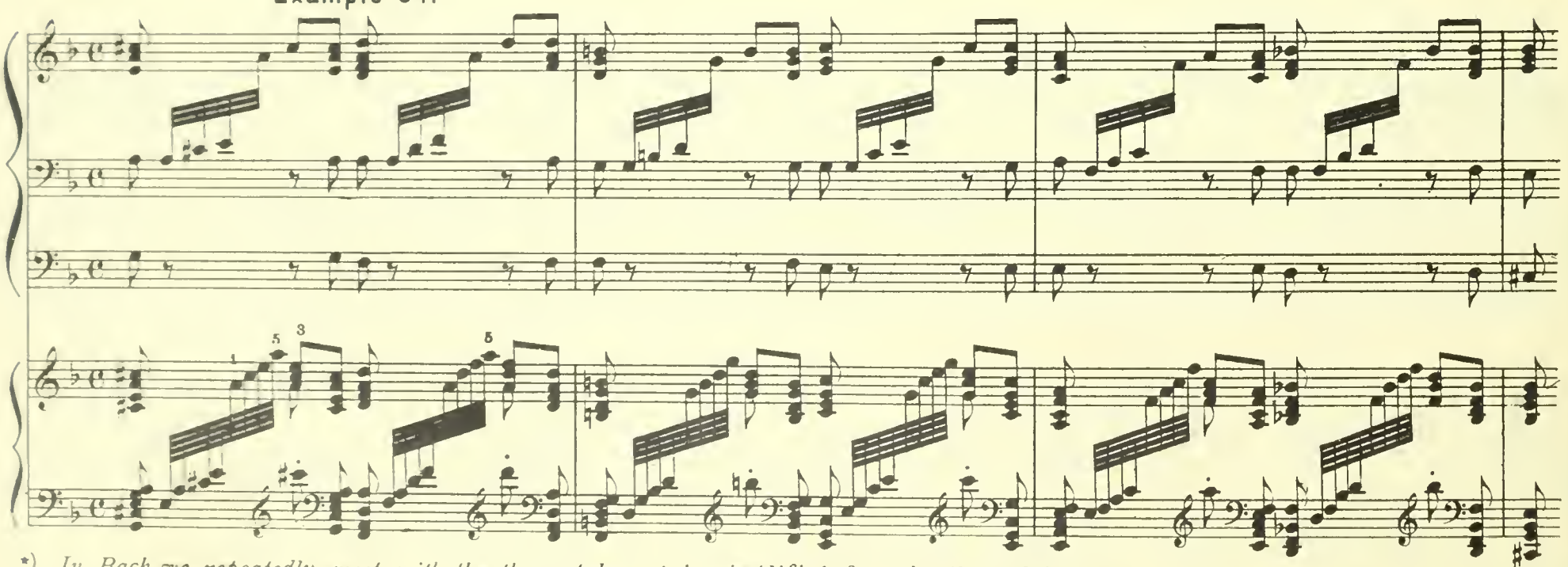
Example 62.



Example 63.



Example 64.



*) *In Bach we repeatedly meet with the theme taken up in simplified form by the pedal; e. g.:*

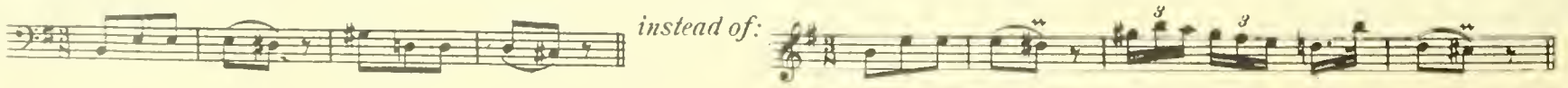
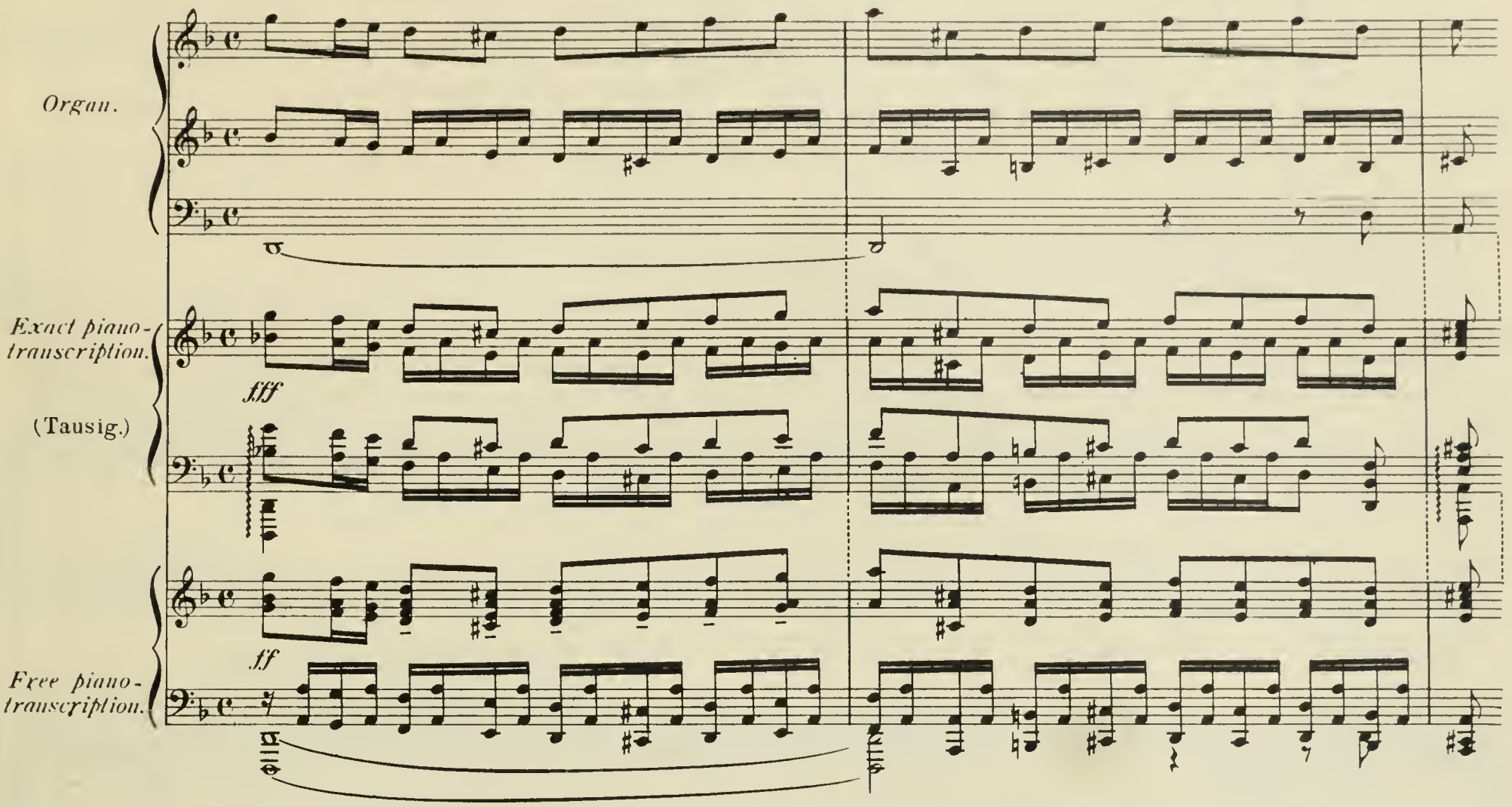


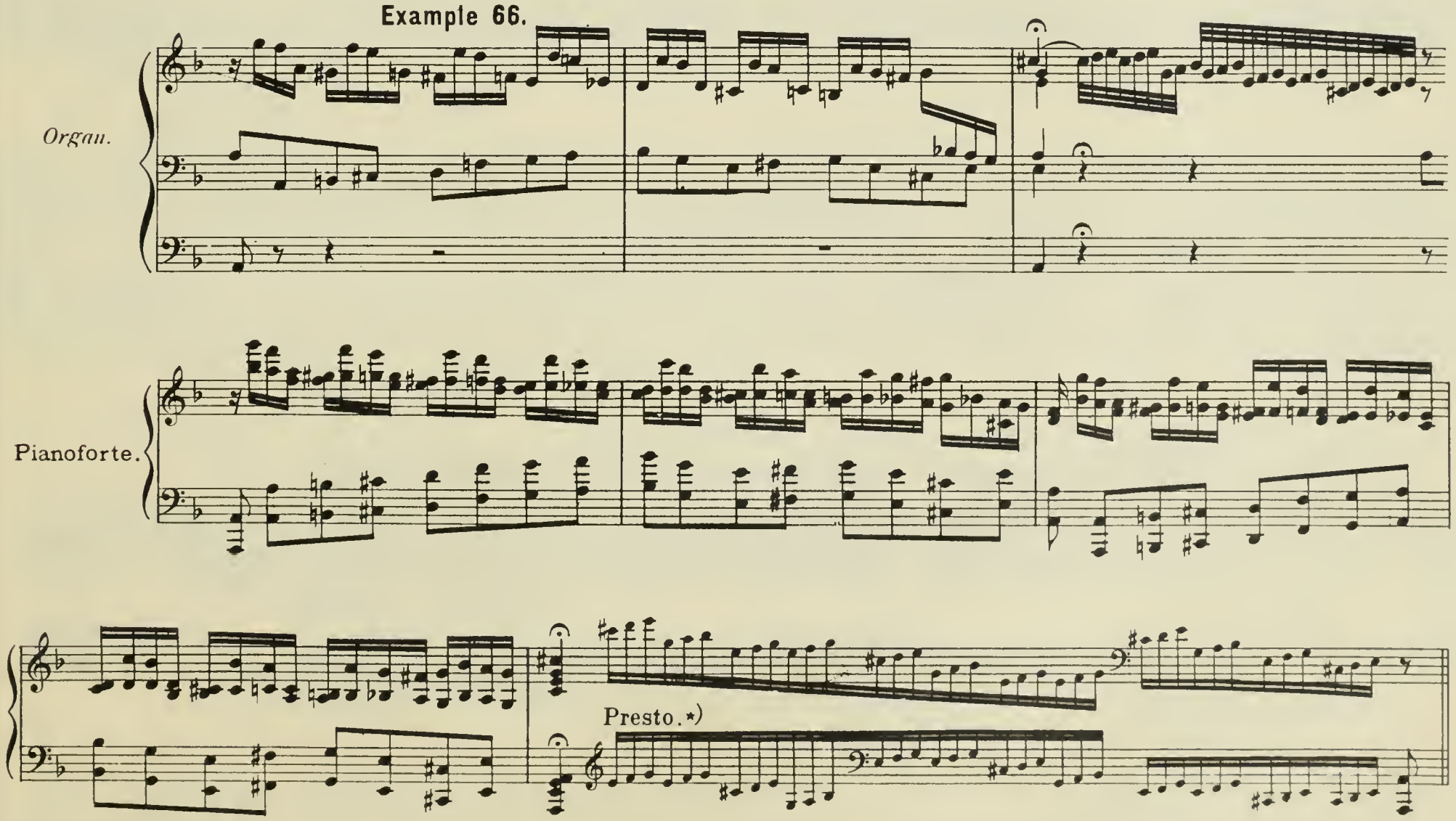
Illustration of the second kind. (The reason for choosing this form is, to give the theme the greatest emphasis at the culminating point of the Fugue.)

Example 65.



Illustrations of both kinds.

Example 66.



*) "The embellished cadences are like a bit of improvisation. They are executed at the close of a piece, without strict adherence to the tempo".

C. Ph. E. Bach.

4. Use of the Piano-pedals.

(a) The Damper-pedal (loud pedal).

Do not believe in the legendary tradition, that Bach must be played without pedal.*

While the pedal is sometimes necessary in Bach's piano-works, it is absolutely essential in these transcribed organ-pieces. True, in the piano-works the inaudible use of the pedal is the only proper one. By this we mean the employment of the pedal for binding two successive single tones or chords, for emphasizing a suspension, for sustaining a single part, etc., a manner of treatment by which no specific pedal-effect is brought out. Indispensable in the legato polyphone style, its employment is also fully justifiable where the instruction *"senza pedale"* is generally observed, the pedal being, as it were, a substitute for a missing finger.

(That the *disuse* of the pedal is often its best use, is a saying applicable not only to Bach-playing, but likewise to piano-playing in general.)

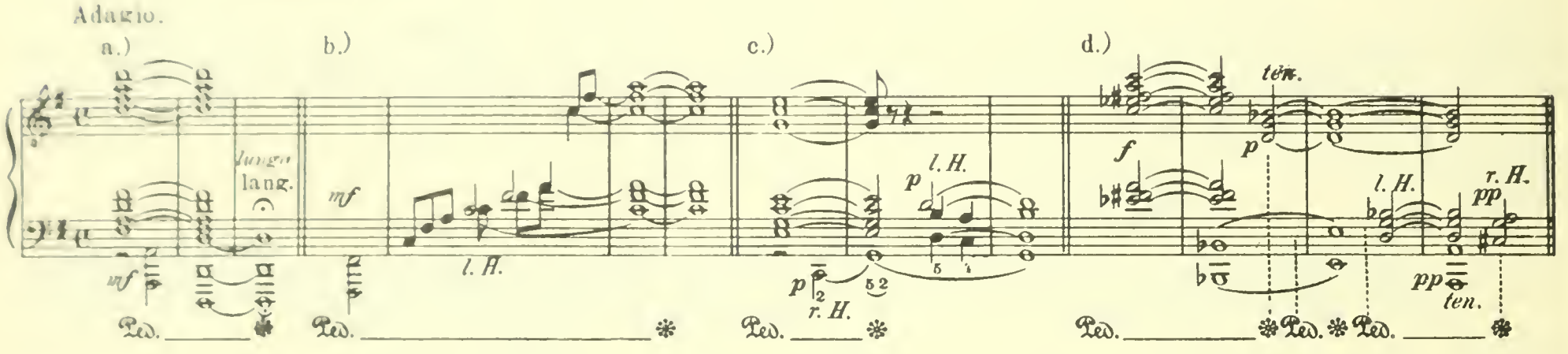
Wherever possible, sustain the tones with the hands rather than with the pedal.

Sweeping pedal-effects in a pianistic sense are foreign to the style.

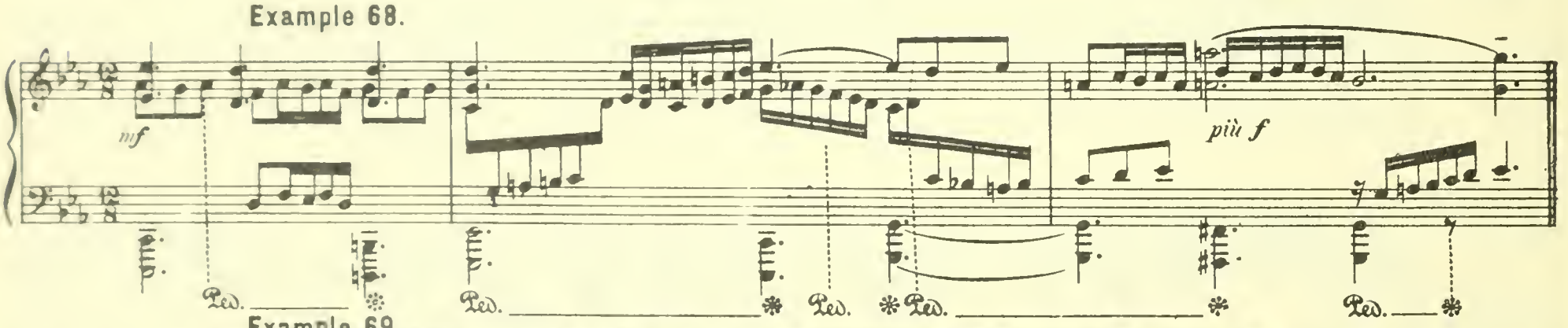
Where chords (solid or broken) are taken with the pedal, lift the hands simultaneously with the pedal. A vaguely prolonged sound is contrary to the nature of the organ.

In passages intended to imitate magnificent "full organ" effects, the pedal is indispensable. The raised dampers produce no ill effect with passing- and changing-notes, and the like. Consider, that the mixtures opened with the full organ contain the fifth and octave, or even the third and seventh, of every tone struck. An approximate imitation of these tone-blendings (tone-tangles) can be obtained, on the piano, only by using the pedal.

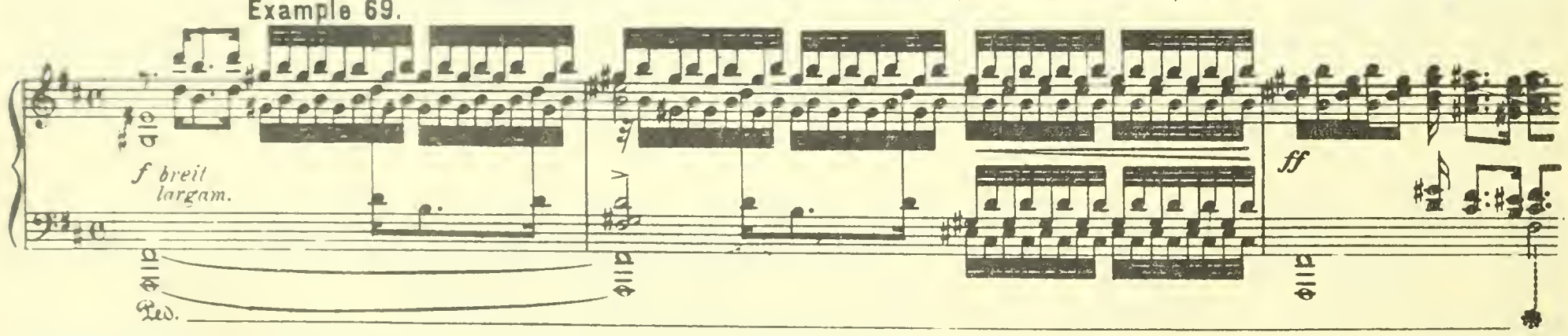
Example 67.



Example 68.

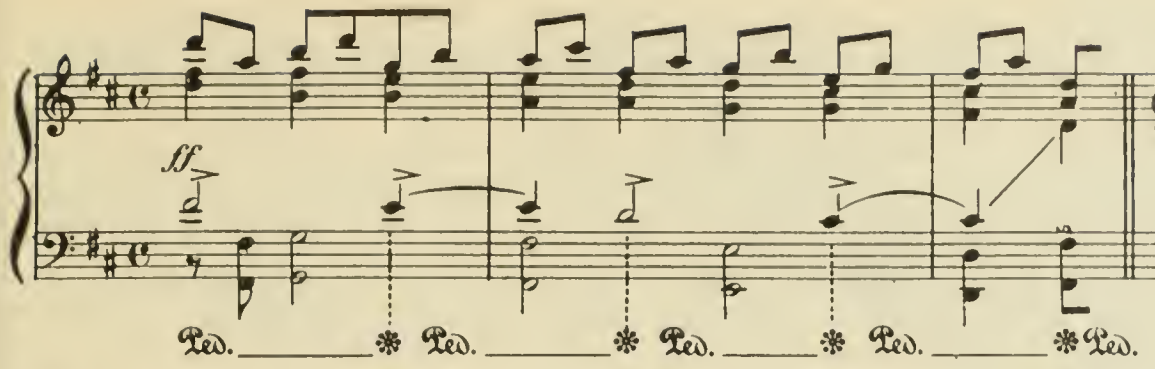


Example 69.

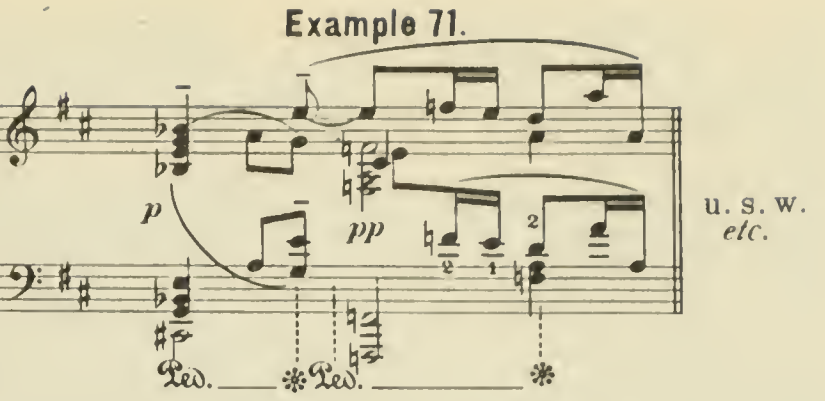


*) It is kept alive by people who also demand that Bach should be played only on the spinet or clavichord. These are the same persons who irritably asseverate, that much playing of Liszt injures a pianist; that Beethoven's power of invention, in his third period, was enfeebled by age; that chromatic trumpets are unmusical instruments; — all debatable opinions, which we intentionally refrain from contradicting, as the aim of this work is neither controversial nor to provoke controversy.

Example 70.



Example 71.

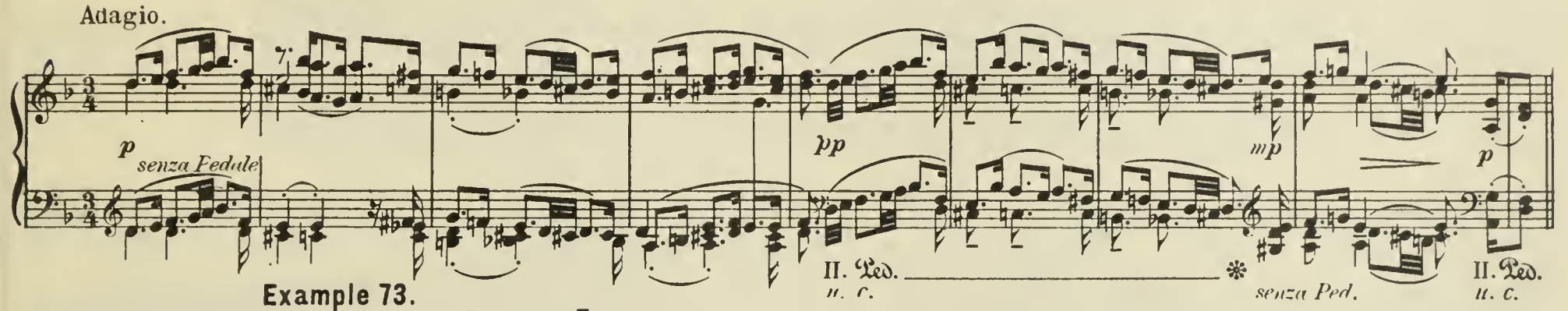


(For the use of the damper-Pedal, compare (in general) Liszt's transcription of the G minor Fantasia.)

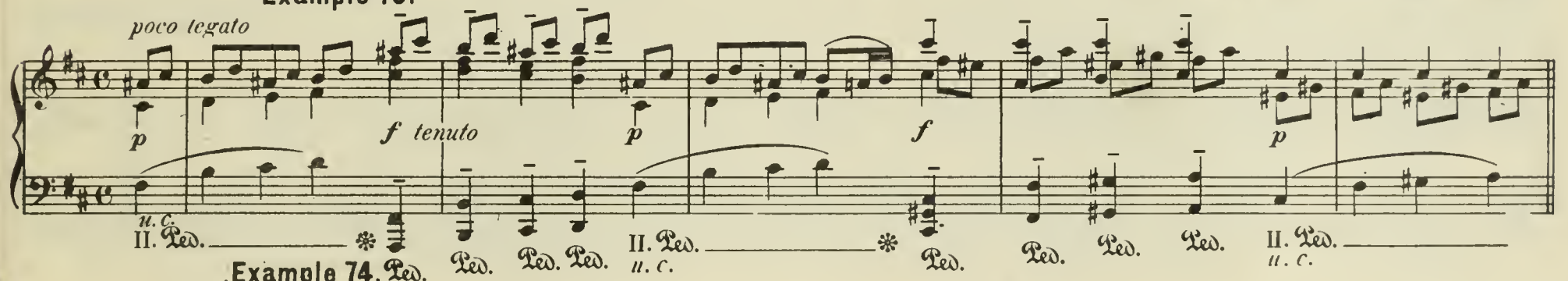
(b) The soft pedal.

Touching the soft, or left, pedal (marked *"una corda"* or "u. c.") let us say at the outset, that it may be used not only for the last gradations of *"pianissimo"*, but also in *"mezzo forte"* and all the intermediate dynamic shadings. The case may even occur, that some passages are played more softly without the soft pedal than others with it. The effect intended here is not softness of tone, but the peculiar quality of tone obtained. (Compare "Registration".)

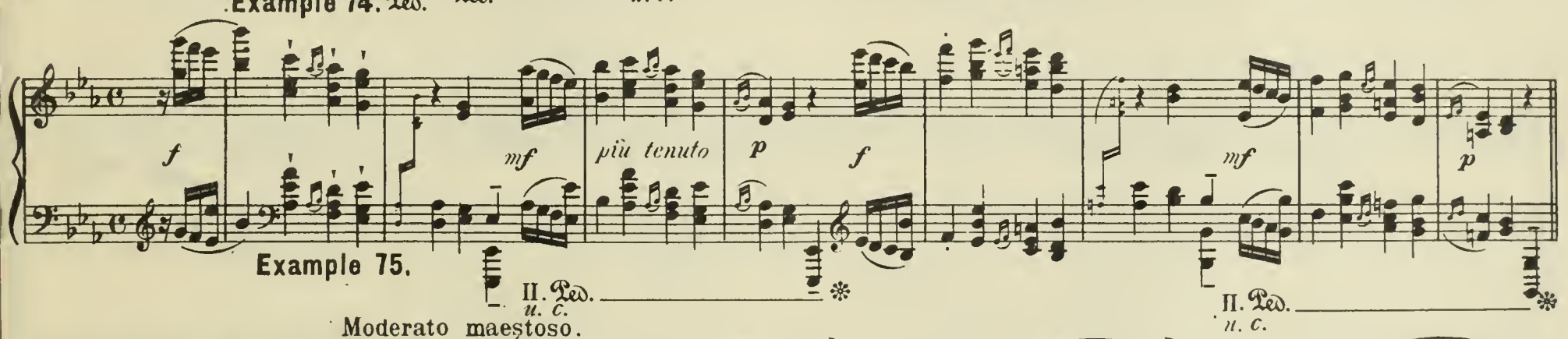
Example 72.



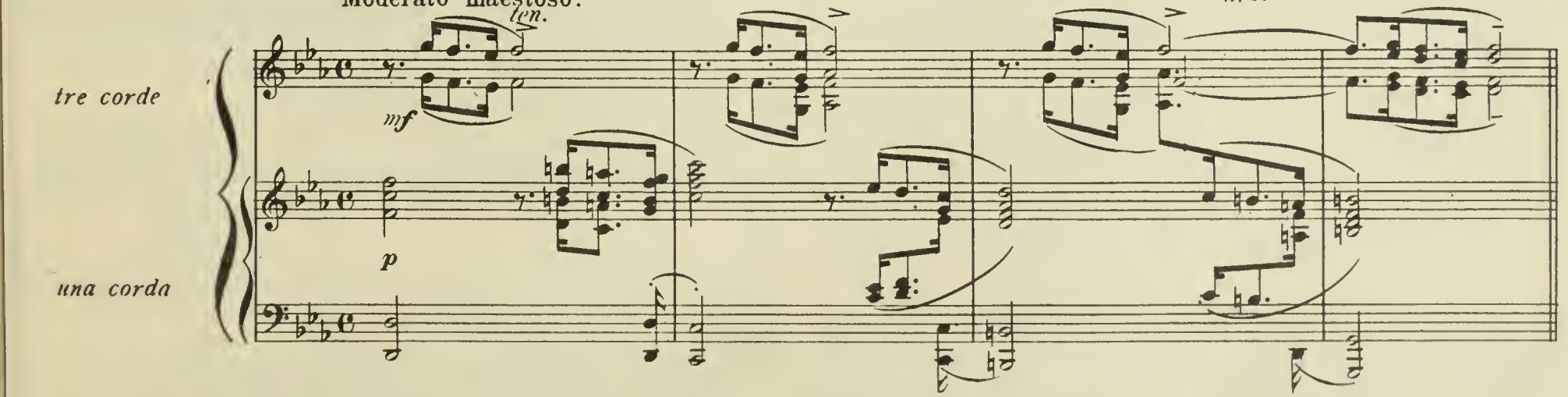
Example 73.



Example 74.



Example 75.



(Compare the Coda to the editor's transcr. of the D major Prelude, and the E minor Fugue in App. II to Vol. I.)

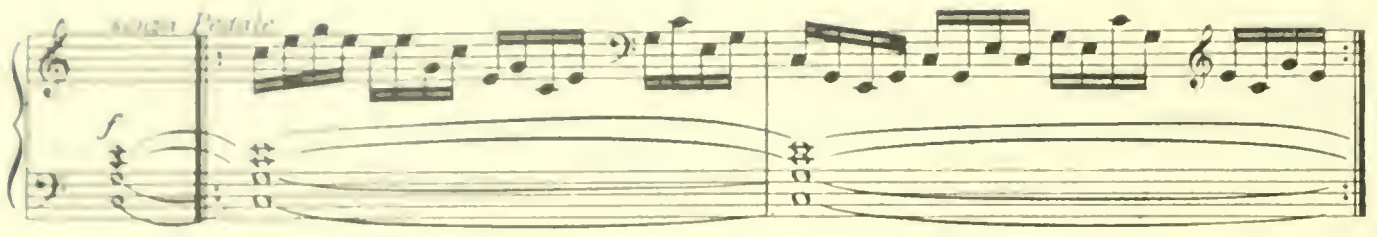
The entrance of the organ-pedal-part in the exposition of a fugue may, as a rule, be advantageously supported by the soft pedal. The exposition as a whole, and also the episodes, are usually benefitted by the soft pedal. (Comp. the Fugue in Eb = C.) The editor plays, for instance, the repetition of the secondary theme (beginning in F minor) in the G minor Fantasia, with soft pedal and in the evenest *"piano"* up to the semicadence in G minor (i.e., 6 full measures)

c) The Sustaining-pedal.

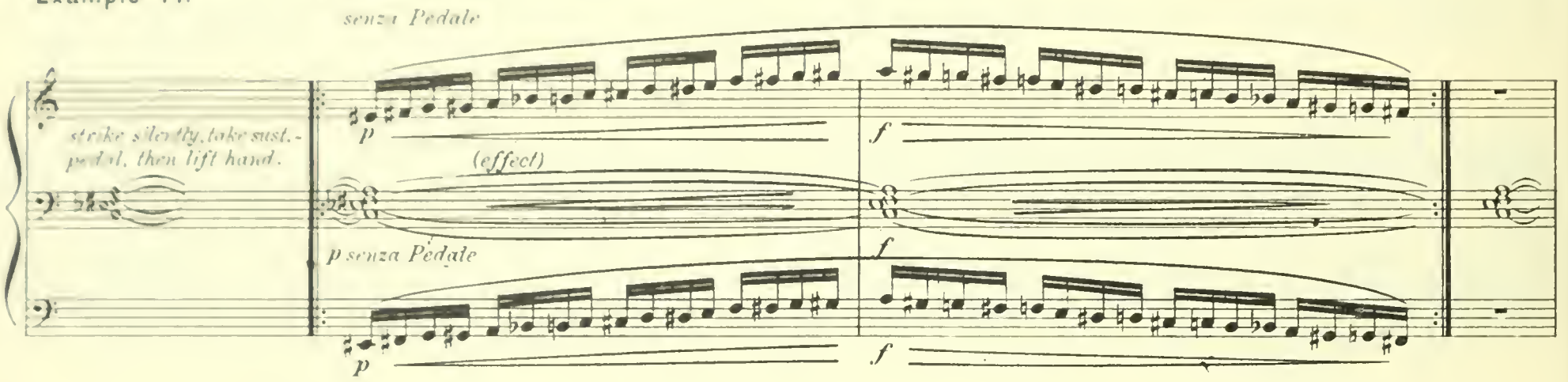
Most modern instruments are furnished with a pedal, by the aid of which single tones may be sustained (their dampers lifted from the strings) while all the rest of the keyboard is playing *"senza pedale"*. In order to effect this, the sustaining-pedal is pressed down just after the notes to be sustained are struck audibly or inaudibly; and they sound as long as the pedal is held, and with greater purity of tone than with the ordinary loud pedal, because the other strings cannot vibrate with them. The loud pedal can be employed at pleasure while the sustaining-pedal is held, as it does not interfere with the action of the latter. In playing any figure containing the tones held by the sustaining-pedal, their sound is reinforced and prolonged with each repetition; when they are repeated at regular intervals of time, their tone is indefinitely prolonged.

(Notes for the sustaining-pedal are square.)

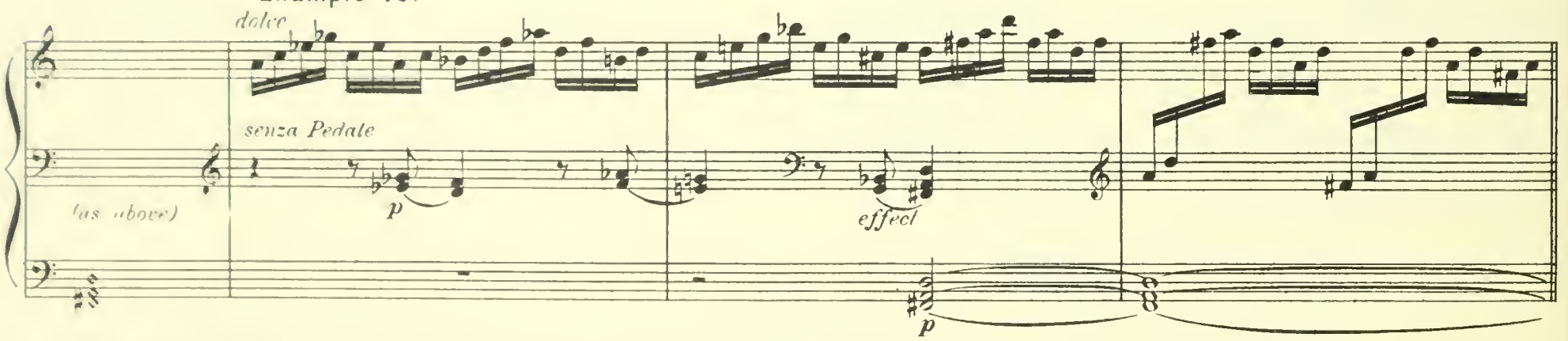
Example 76.



Example 77.



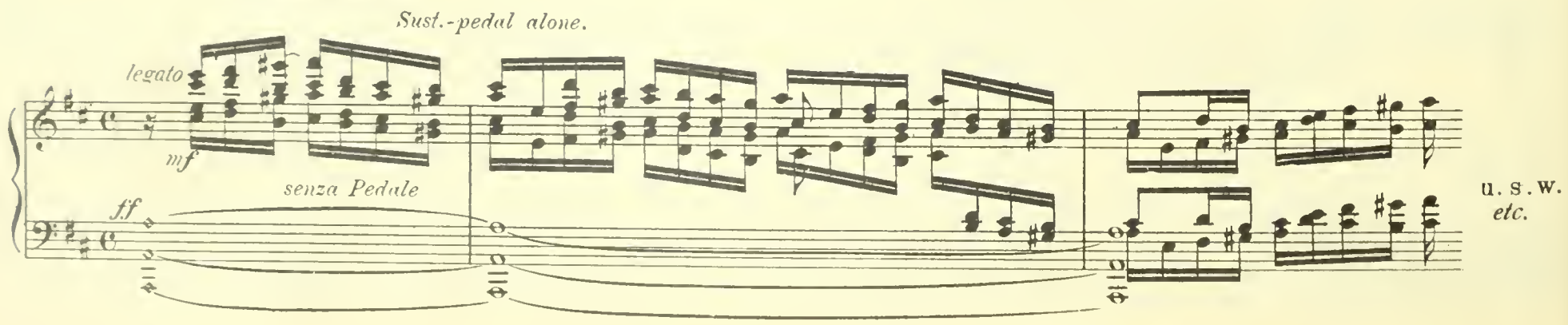
Example 78.



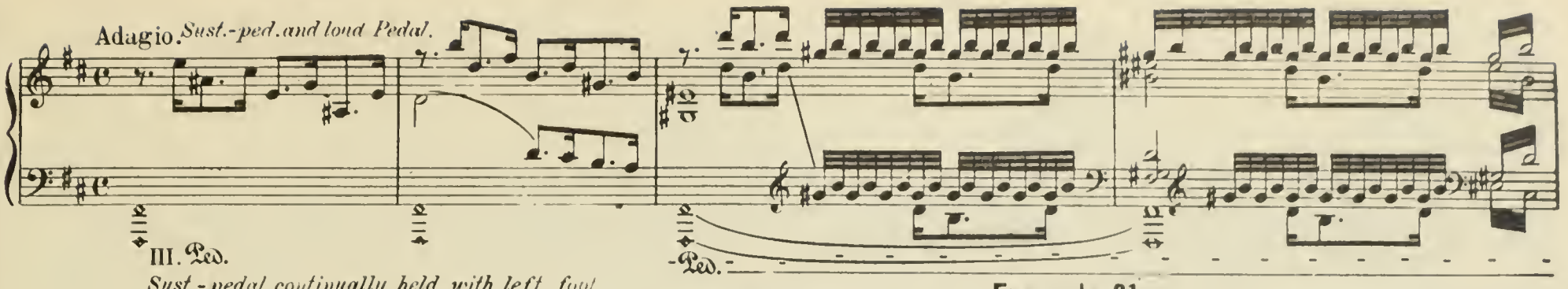
Real organ-effects can be obtained only by the combined action of the three pedals.

As might be supposed, the editor has not succeeded in discovering all the hidden possibilities of the sustaining-pedal; the following illustrations will show the results of his investigations hitherto.

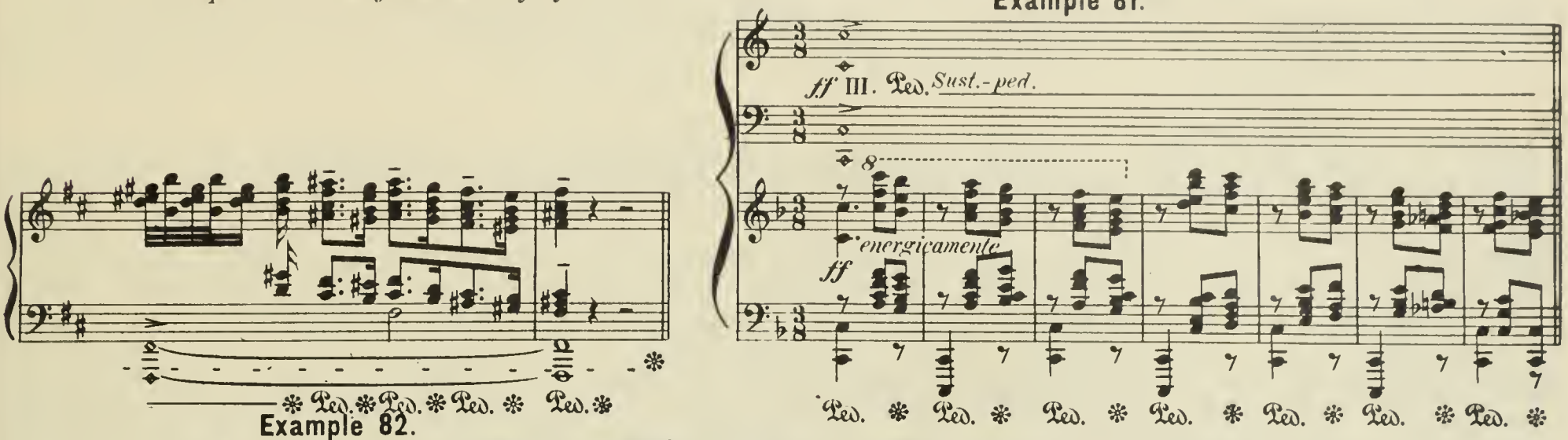
Example 79.



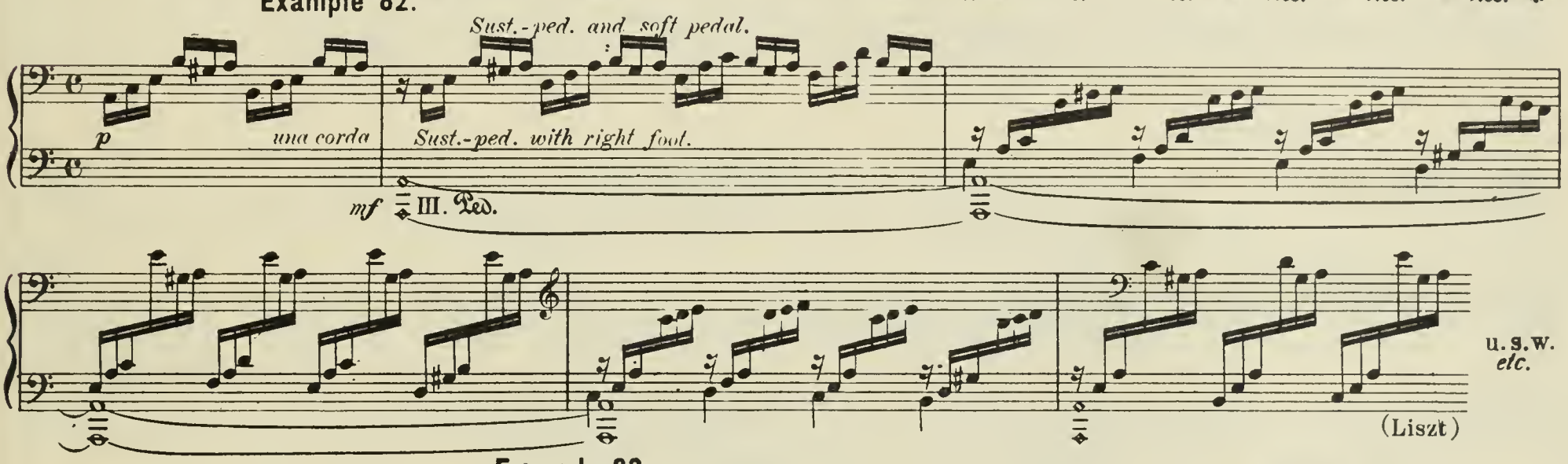
Example 80.



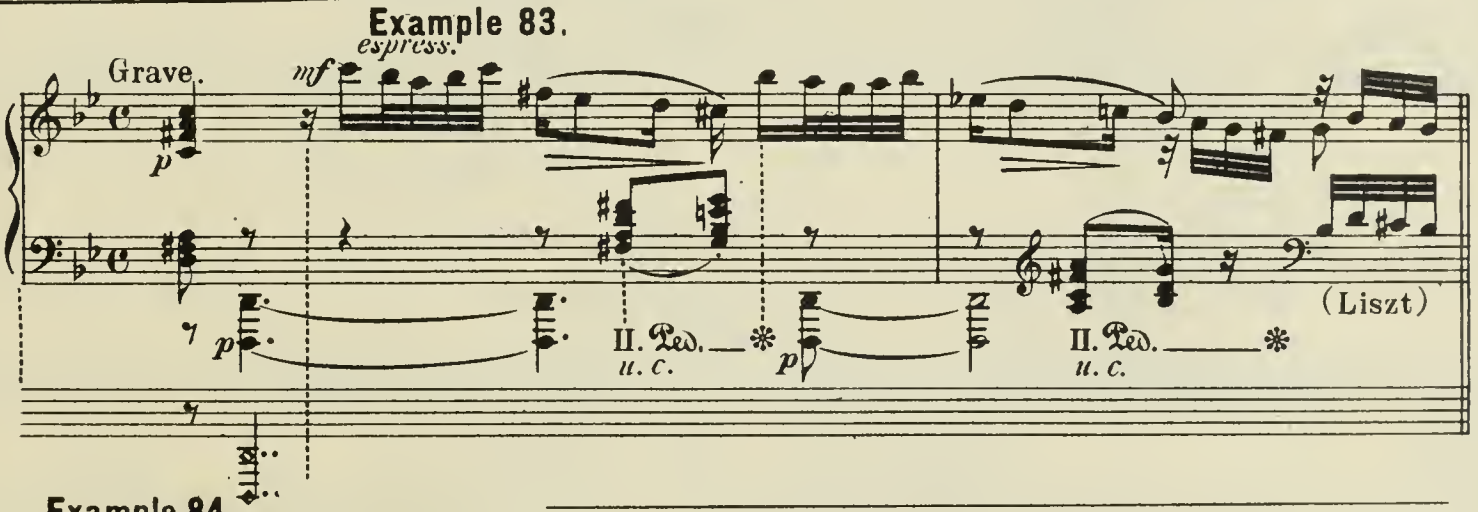
Example 81.



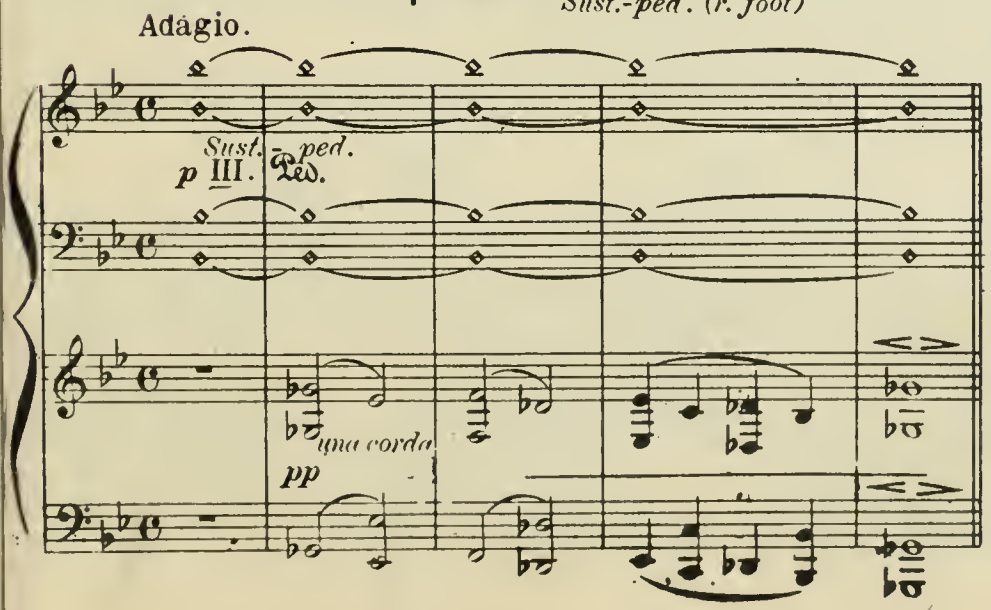
Example 82.



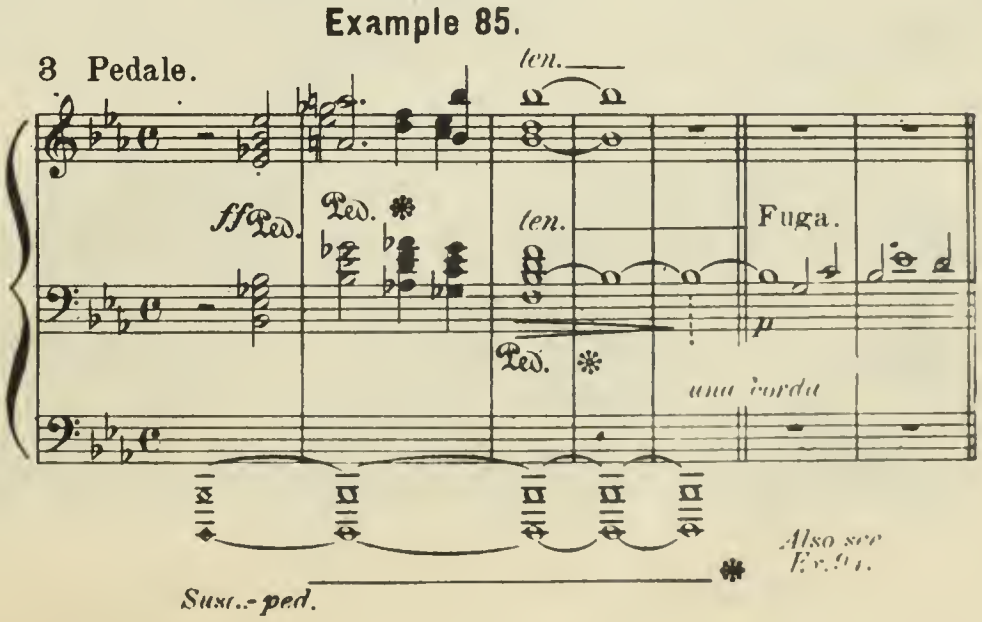
Example 83.



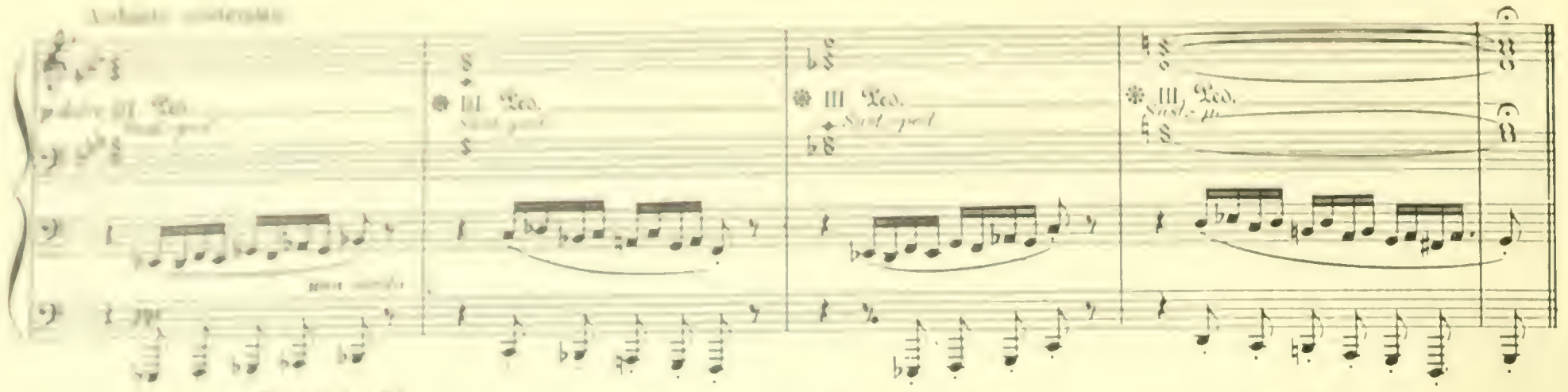
Example 84.



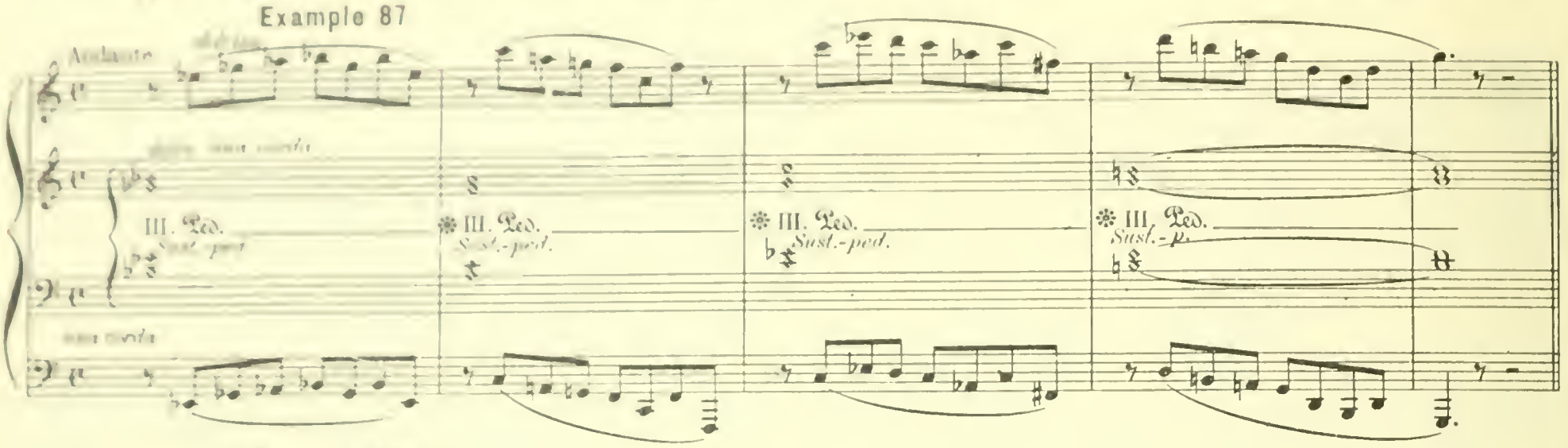
Example 85.



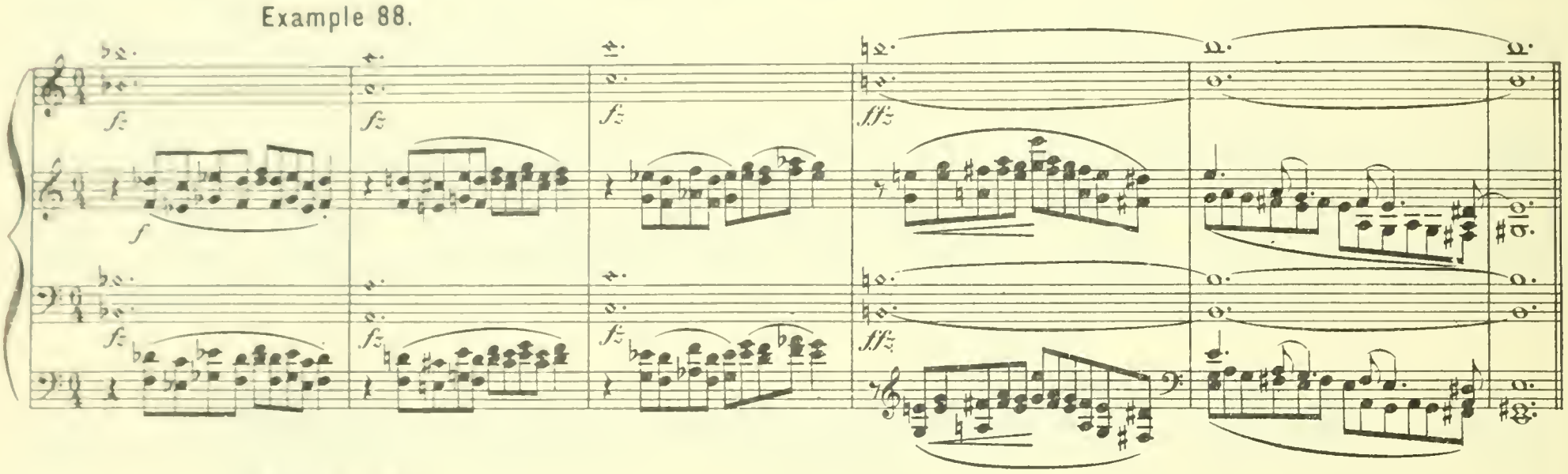
Example 86



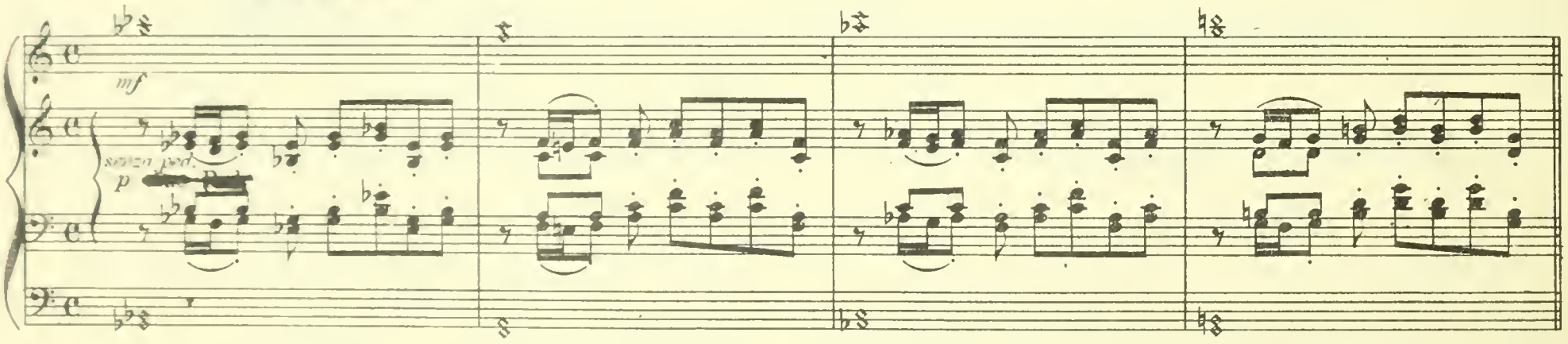
Example 87



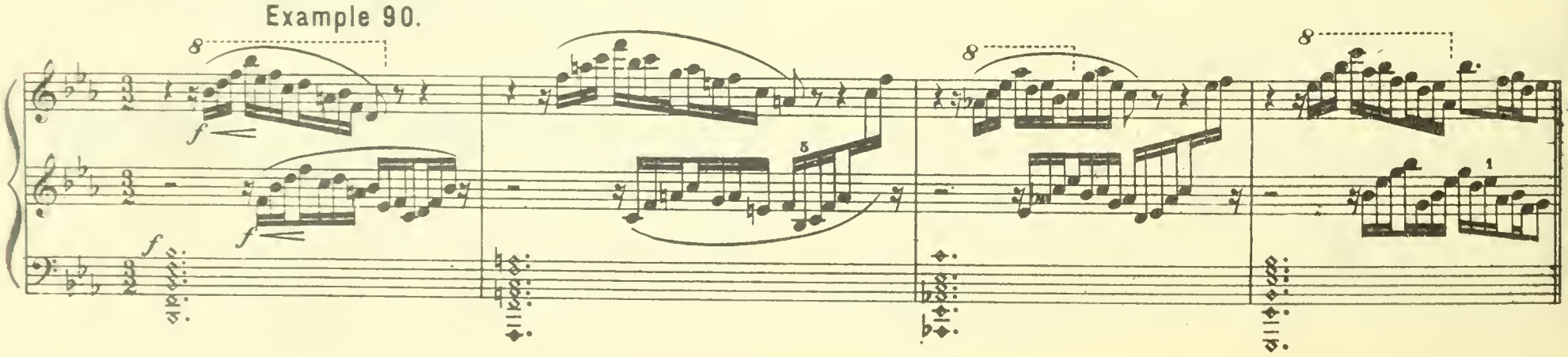
Example 88.



Example 89.



Example 90.



5. Interpretation (style of playing).

Let the interpretation be on broad lines, full and firm, and rather hard than too tender.

"Elegant" nuances, such as a sentimental swell of the phrases, a coquettish hastening and retarding, excessively light staccato, over-flexible legato, over-employment of the pedal, and the like, are bad habits wherever they occur; in Bach-playing, they are offensive mistakes. On the other hand, a certain elasticity in the tempo, when applied on a large scale, lends to the interpretation that trait of freedom which characterizes every artistic performance; — for instance, Bach's organ-fantasias ought not to be played from beginning to end with stiff metronomic precision.

The study of touch* is of the first importance for our purpose. The student is required to acquire as complete a scale of dynamic gradations as possible, with the ability to maintain unimpeachable evenness in each gradation. More especially in the soft registers (which call for great variety of shading), a dull and rigid monotony of tone is demanded.

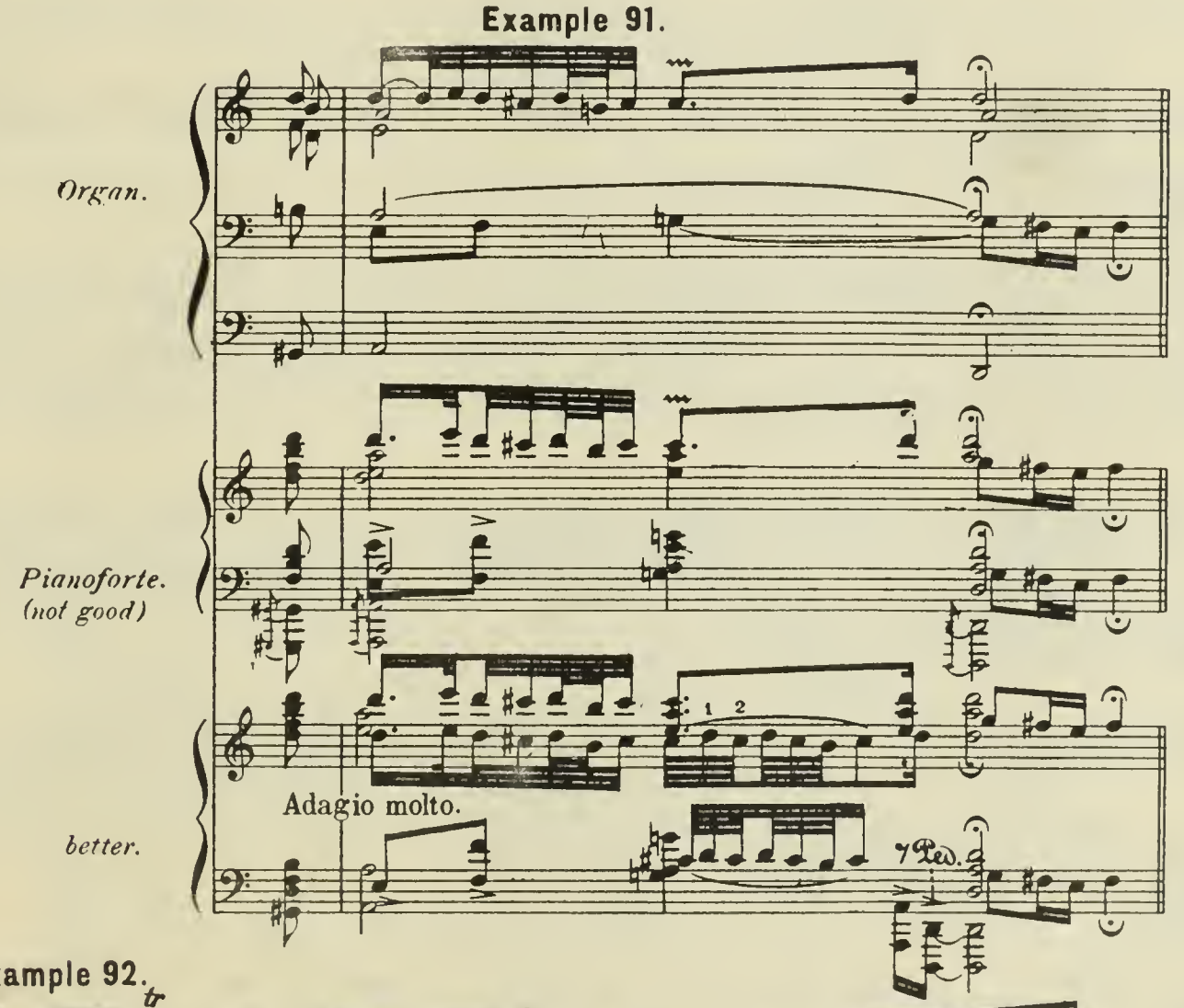
In the organ, the pipes belonging to one and the same registers are "equalized" with the utmost care; any tone even a very little louder than the rest would fairly scream in comparison.

When any part, on the piano, is to be rendered more prominent than the others (theme, imitation), let this contrasting register — like a solo-stop on the organ — be likewise, and in all its tones, perfectly smooth and even in quality.

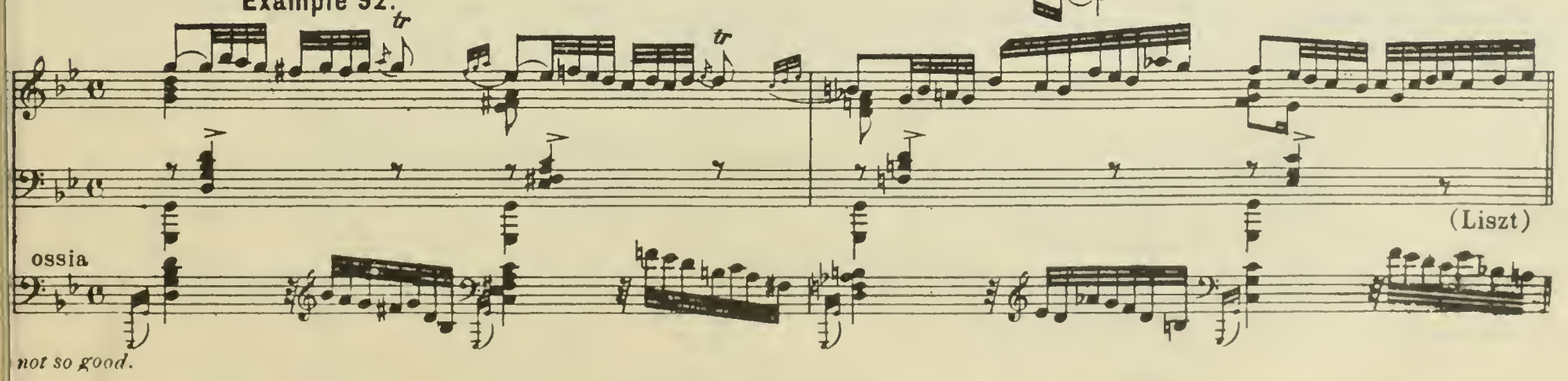
One advantage which the piano has over the organ is, the ability to render prominent (accent) one tone above the general level; and it would be foolish not to utilize this advantage where its use is musically justifiable. The melodic episodes, too, should breathe inspiration and feeling, and powerful intensifications should pulse and vibrate with life.

Be specially careful to strike all the tones of a (solid) chord together. Arpeggios, or the hasty anticipation of the bass, are of very doubtful taste; firstly, because contrary to the character of the organ; secondly, because they produce the effect of over-exertion. Moreover, such basses lack the necessary weight. For these faults the transcriptions themselves are usually answerable; it is the editor's business to forestall such awkward difficulties.

Example 91.

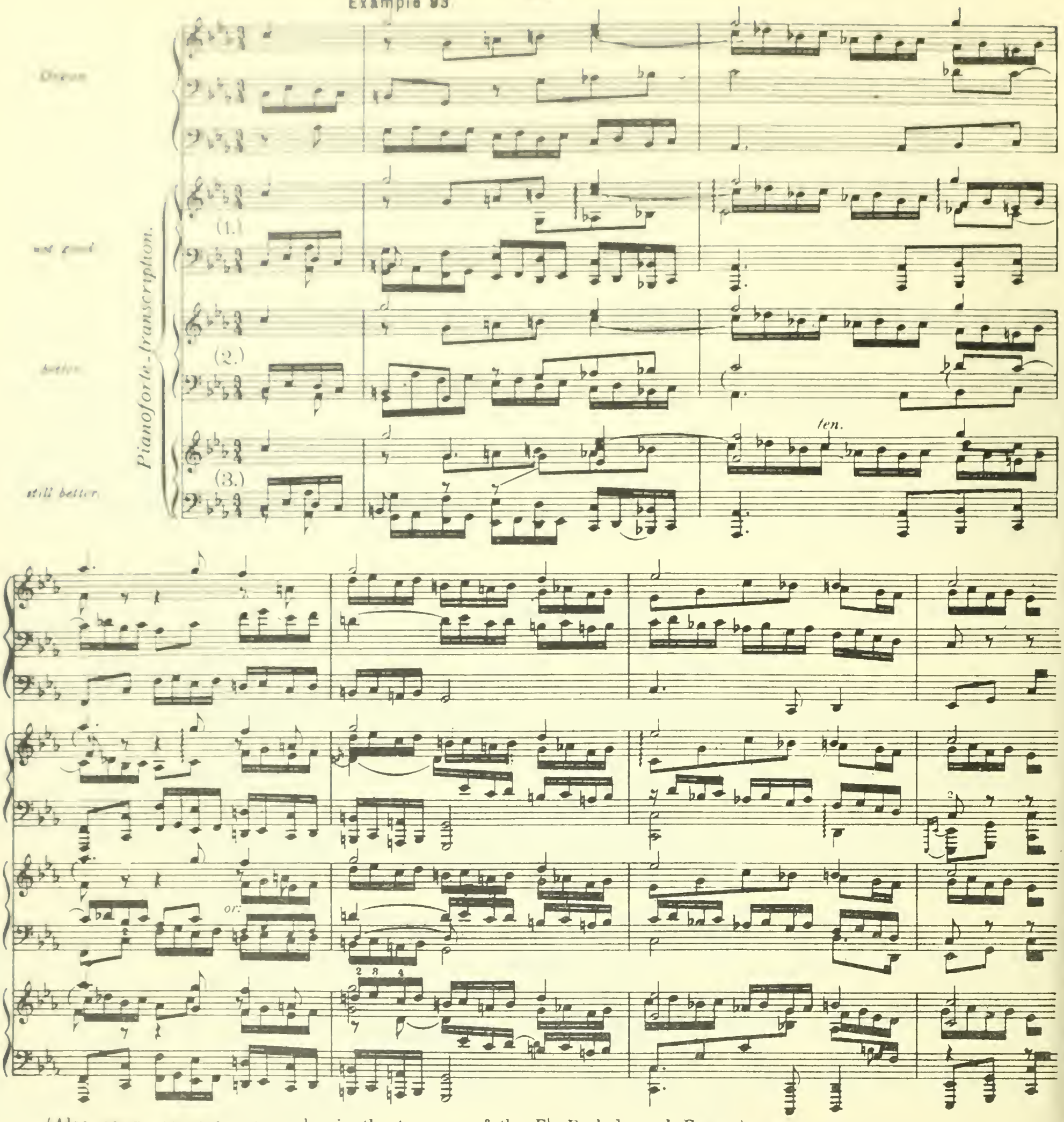


Example 92.



*) On the organ, the performer must skilfully select his registers; on the piano, they must arise under his very fingers.

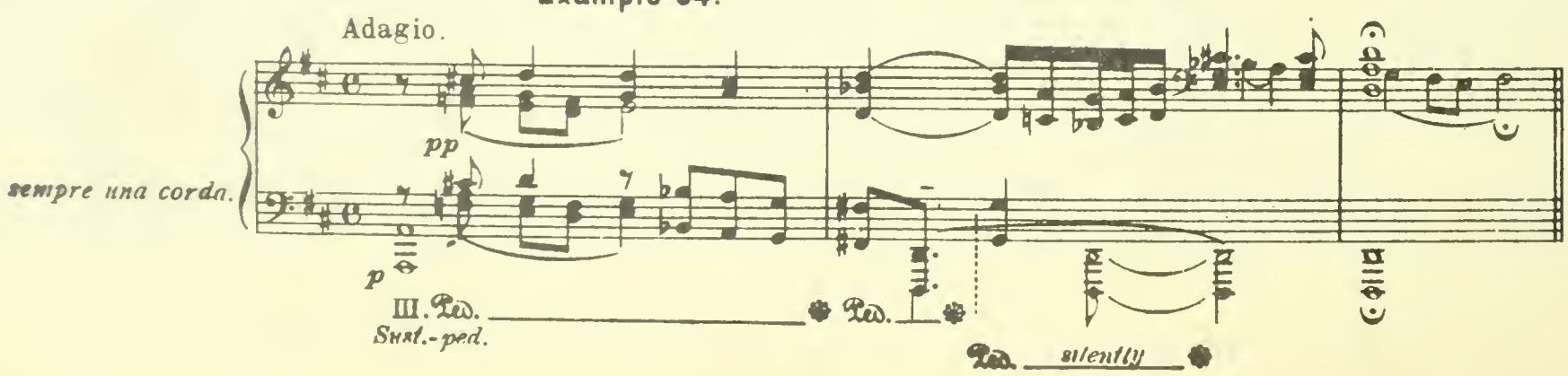
Example 93



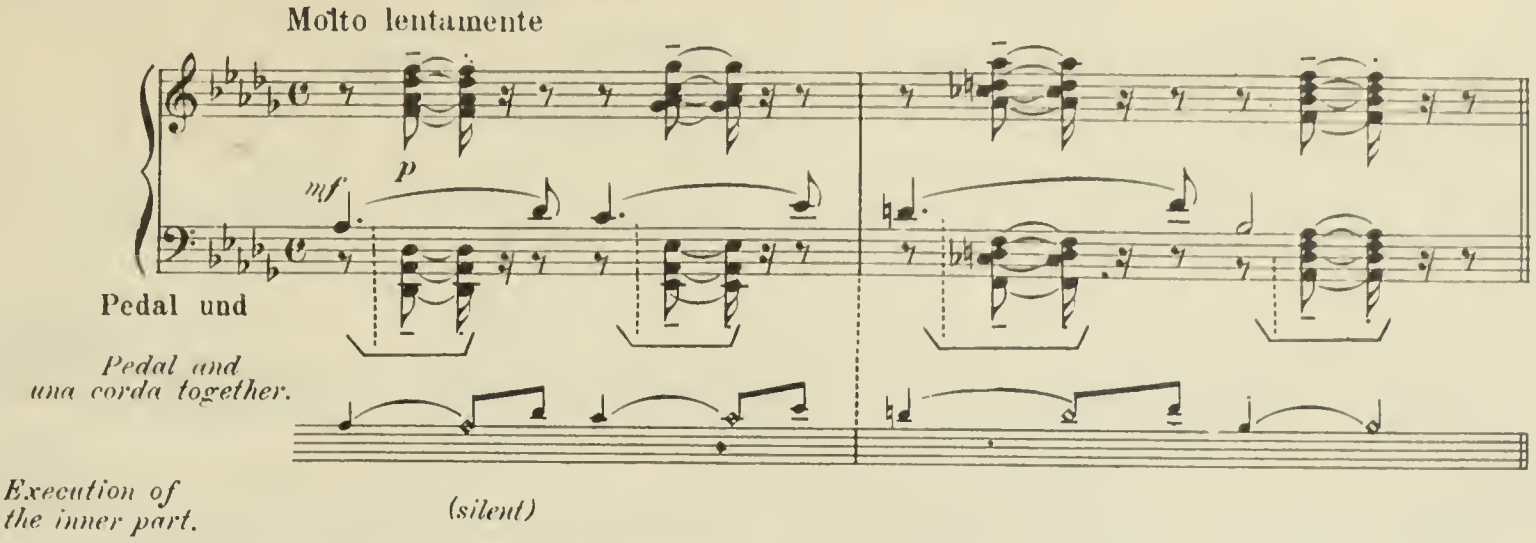
(Also comp. numerous examples in the transcr. of the E♭ Prelude and Fugue.)

Another help in imitating the organ, is the inaudible repetition of sustained tones in passages like that shown below:

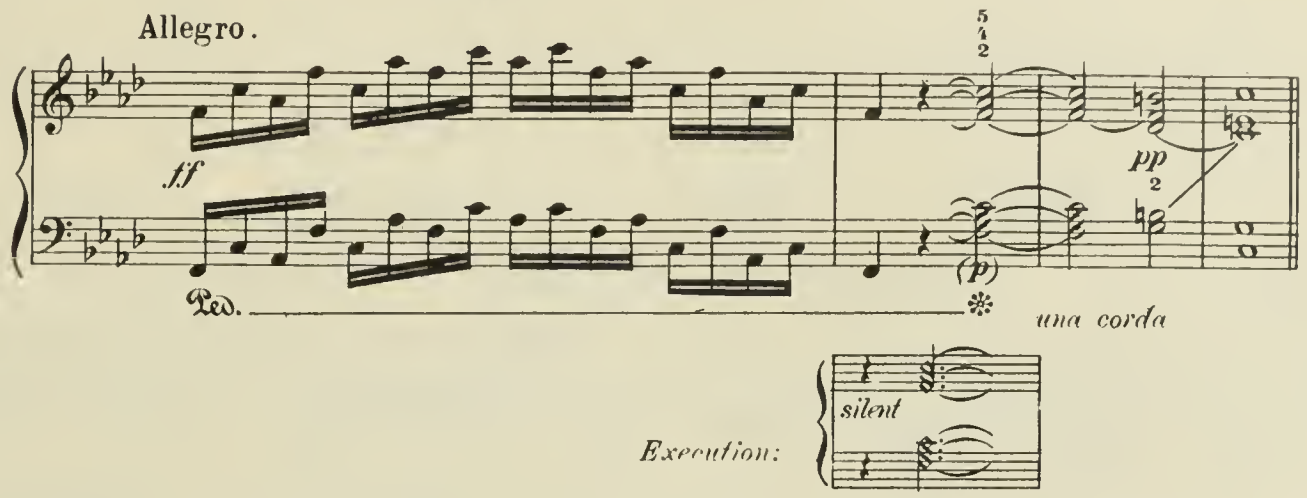
Example 94.



Example 95



Example 96.

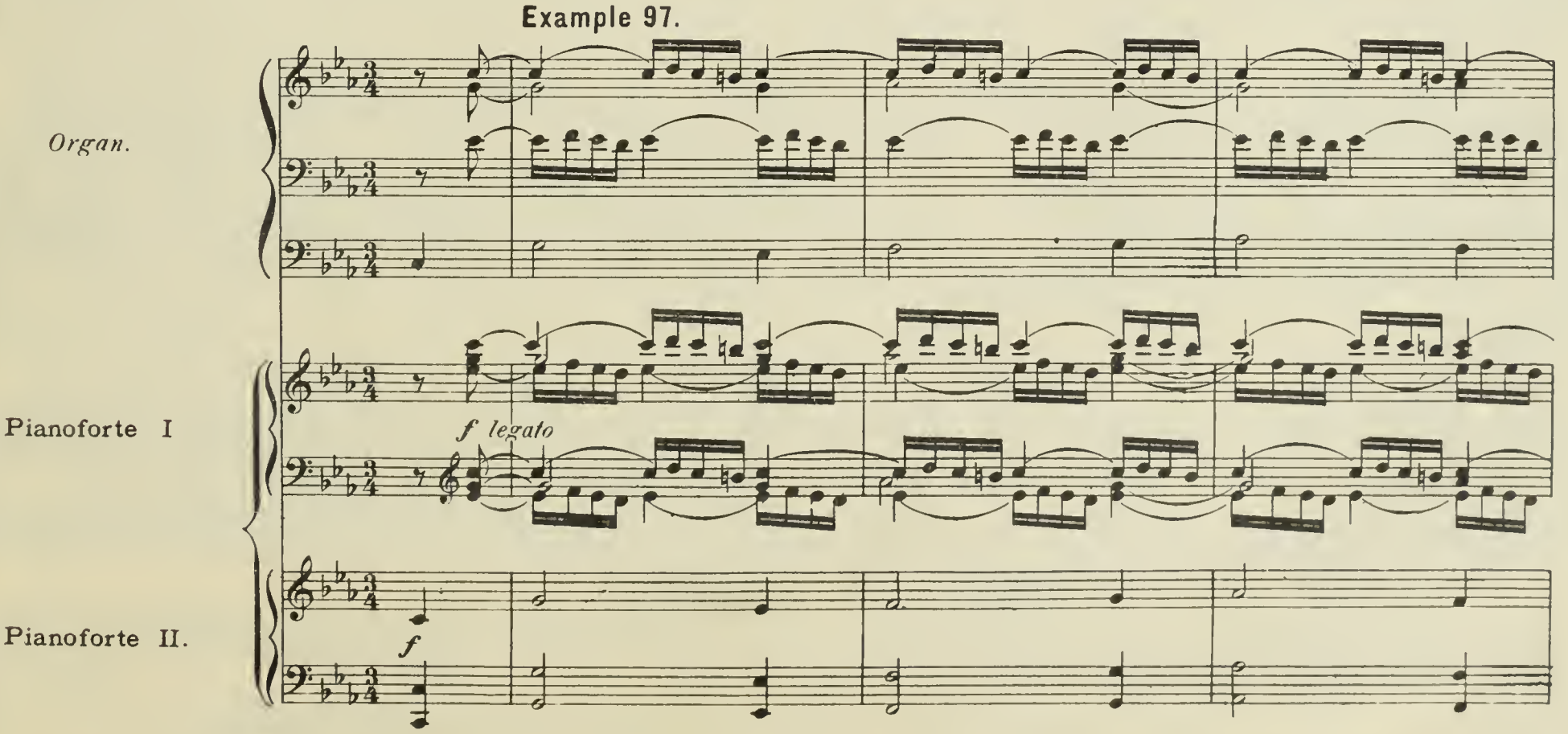


(More on Interpretation in the chapters on *Registration* and *Use of the Pedals.)*

6. Supplementary.

Higher demands are made by the transcription of certain kinds of organ-pieces which cannot be thoroughly mastered by one player on the piano (taking into consideration the necessary doublings) because of their too intricate polyphony, or which, because intended for two manuals, present other insuperable difficulties in practice. In either case, the problem of transcription may be solved by arranging them for two pianos.* (Also compare the Variant to Fugue XV.)

Example 97.



*) Bach himself, for similar reasons, once took refuge in this expedient; it was in the two fugues before the last, in his contrapuntal bequest "The art of Fugue"

ff

ff

fz

fz

ten.

Ped.

Ped.

Example 98.

Allegro (sostenuto.)

Choir org.

Organ.

Pianoforte I.

pp

una corda

Ped. ✻

Pianoforte II.

mf molto tenuto

The chords with soft pedal. (very gently).

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻

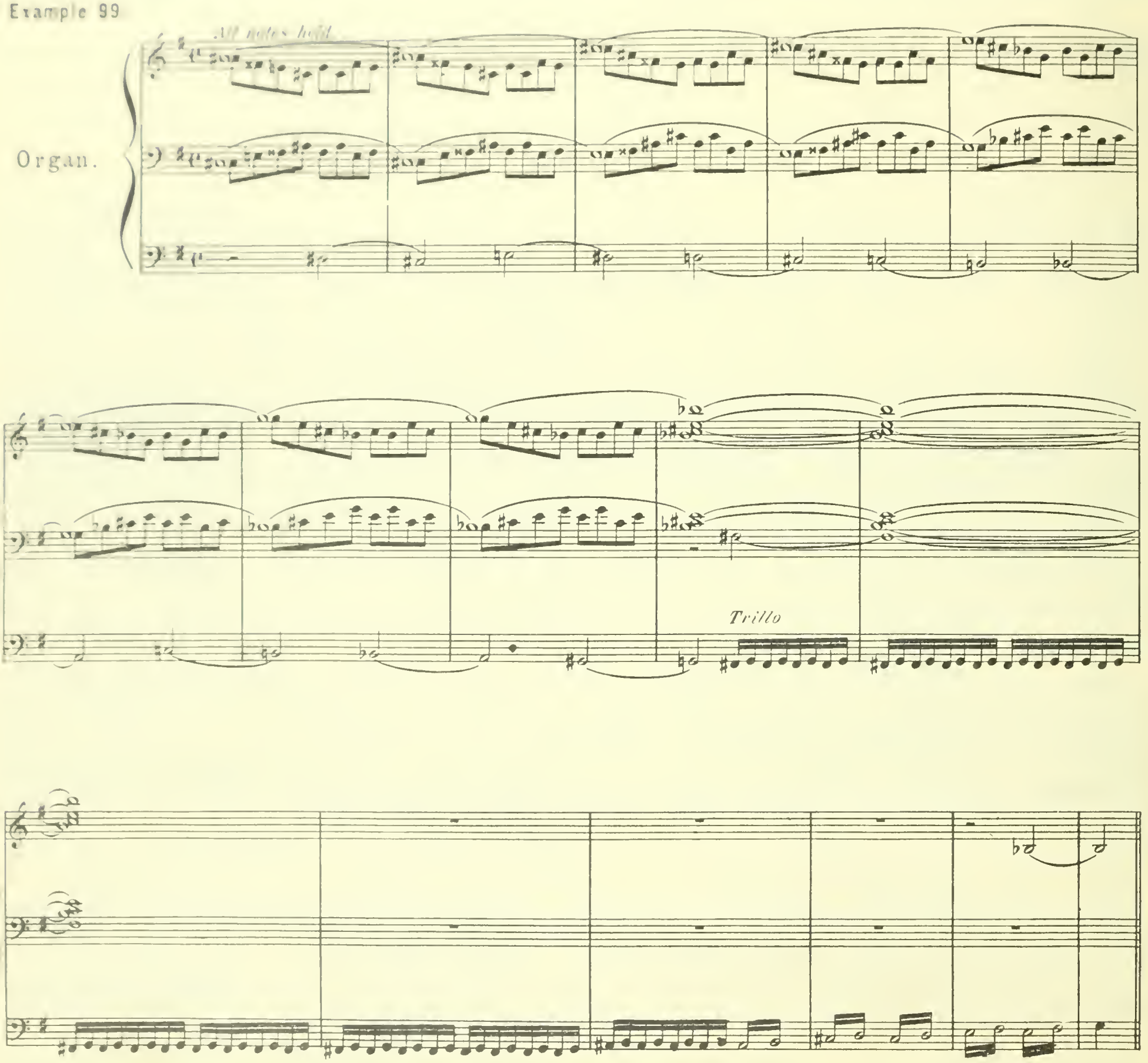
Ped. ✻ Ped. ✻

Ped. ✻

Our problem is presented in a wholly different aspect when we have to metamorphose an organ-piece, by transcription for piano, wholly into the style and character of a piano-piece — actually to translate it into the language of the piano. Just as in the case of "orchestration", our success will now be the greater, the less the nature of the pianoforte is drowned, and the closer the musical thoughts are made to conform to it: they should not be simply translated, but repeatified.

All the resources of the instrument are to be utilized where they can enhance the effect; the freedom of transcription gains wider limits, becoming wellnigh unlimited when — as in the following model examples — the transcriber works with his own compositions.*)

Example 99



*) From this standpoint the editor has attempted a transcription of Liszt's Fantasia and Fugue on the chorale in Meyerbeer's *Prophet*.

Pianoforte.

sempre ff e presto

Ped.

Ped.

fff Trillo

(ben in tempo)

Ped. Ped. Ped. Ped.

fz

Ped. Ped. Ped.

F. Liszt.

Example 100.

Organ.

pp

pp

pp

poco

cre

Full organ

f

do

tenuto

ff

ff

ten.

ten.

ten.

ten.

ten.

Quasi Allegro moderato.

Pianoforte.

pp tranquillo sotto voce gemendo

sempre pp poco a poco cresc.

e un poco acceler. il tempo f marc.

sempre più agitato e cresc. rinforz.

sf

stringendo

marcatissimo

più rinforzando fff

F. Liszt.

As acceptable tasks of considerable magnitude, we recommend for transcription Bachs Toccata in F, the Toccata e Fuga in C, the Fantasia in G, and, for a 4-hand arrangement for two pianos, the Passacaglia.

Pieces from which the preceding Examples are quoted:		Numbers:
Organ-works.	Bach's $E_\flat$ major Prelude & Fugue	2. 3. 5. 11. 16. 17. 21. 40. 42. 44. 45. 46. 52. 55. 56. 57. 68. 74. 75. 85.
	„ D major Prelude & Fugue	1. 10. 15. 24. 33. 41. 47. 51. 69. 70. 71. 73. 79. 80. 94.
	„ D minor Toccata & Fugue	6. 9. 12. 13. 18. 31. 34. 48. 49. 50. 54. 61. 62. 64. 65.
	„ Passacaglia	1. 19. 20. 38. 39. 93. 97.
	„ Fantasia in G major	7. 8. 30.
	„ Toccata in F major	22. 23. 26. 53. 58. 59. 81.
	„ Toccata & Fugue in C major	14. 25. 28. 35. 36. 37.
	„ Fantasia & Fugue in G minor	63. 83. 92.
	„ Fugue (Violin-fugue) in D minor	66. 91.
	„ Prelude in A minor	82.
	„ Toccata („Doric") in D minor	60.
	„ Prelude in G minor	32.
	„ Prelude in E minor	29.
	„ 2nd Concerto in A minor (acc. to Vivaldi)	98.
	„ Chaconne	72.
Beethoven's 4th Symphony		84.
Liszt's Fugue on the Name "BACH"		99.
Liszt's Variations on "WEINEN & KLAGEN" (on a Motive by Bach)		100.

Original ..... 27. 43. 67. 76. 77. 78. 86. 87. 88. 89. 90. 95. 96.

Second Appendix to Volume I.

Prelude and Fugue.

(Example of transcription from the organ for the pianoforte.)

Organ. (Original)

Pianoforte. *Transcription.*

Moderato deciso.

non legato

mf

ma tenutamente

(sotto)

(sopra)

or:

non allegro.

l. H.

ten.

ten. *ten.*

fen.

Ped.

or:

pesante

ten.

sosten.

r. H.

or:

l. H.

f

p

f *p tenuto* *non legato* *più f* *ff* *ten.* *ten.* *ten.*

non leg. *l. H.*

Sust. Ped.

Andante tranquillo.

With the rigid dynamic evenness of an organ-register.

Con la rigida eguaglianza dinamica d'un registro d'organo.

una corda.

legato

non cresc.

sempre p

(sopra)

dolce

dolciss.

più piano
senza transizione

legato possibile

sempre dolce

morbidissimo

dolciss.

ppp subito

ten. *ten.* *ten.*

pp

ppp subito

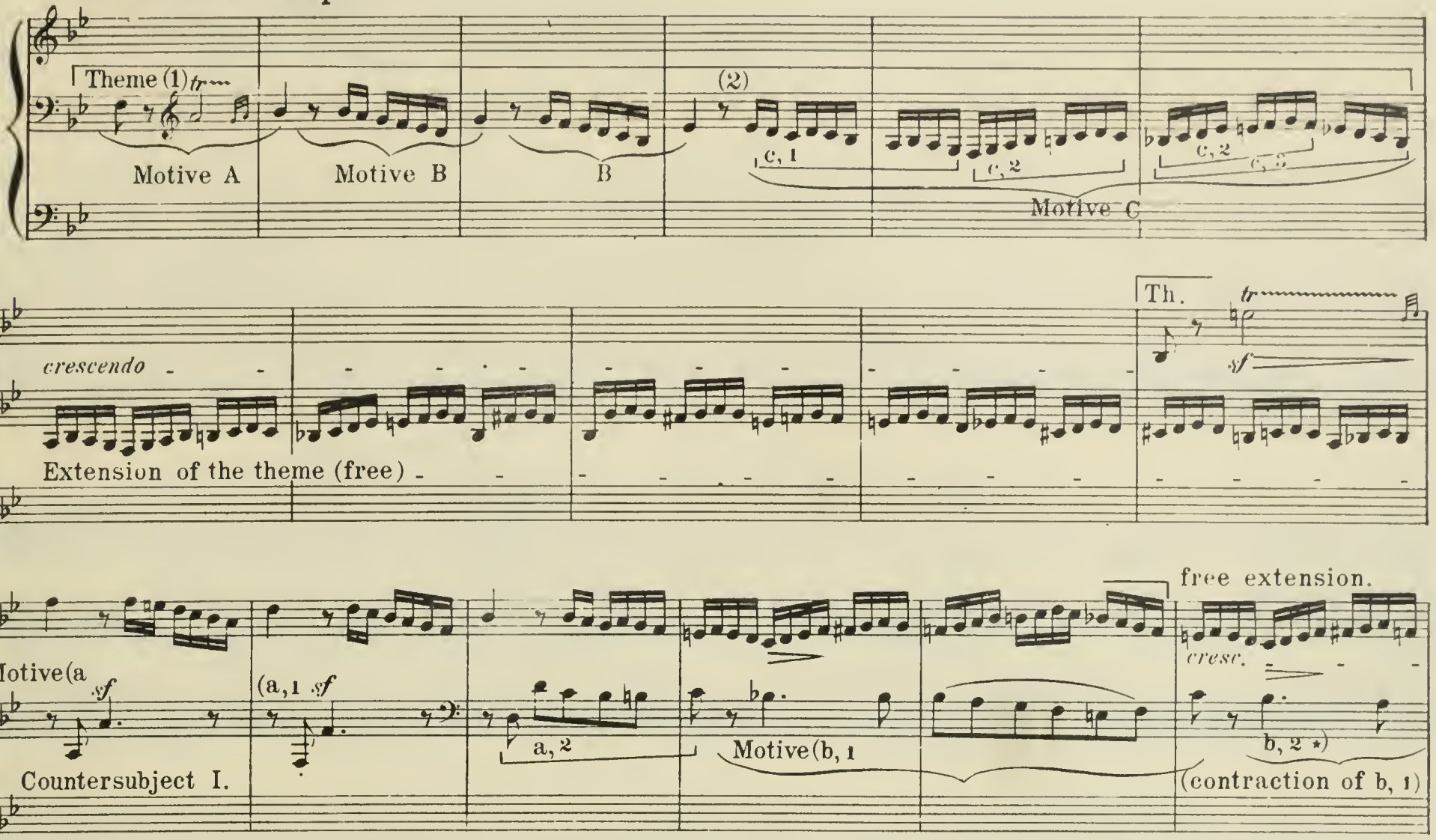
This Fugue should sound as if played without pedal.

Limit the use of the pedal to binding tones difficult of connection, and to prolonging tones which cannot be sustained by the hand; the time-value must in no case be lengthened or abbreviated.

Third Appendix to Volume I.

Analytical exposition of the Fugue in Beethoven's Sonata, Op. 106. N. B.

1st Part: A. = Exposition.



N. B. We should not regard the study of the piano-fugue (which is, in fact, the chief aim of the Well-tempered Clavichord) as completely concluded, without a mention of the climax of all piano-fugue composition, the last movement of Beethoven's opus 106 — a work of elementary power.

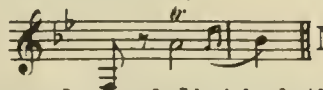
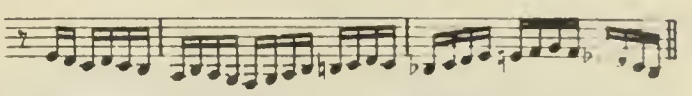
By the illumination of its formal structure, light is also thrown on its conception; nothing in this fugue is so obscure and turbid as to explain its undeniable unpopularity. (We should rather ascribe it to the immanent feeling of unrest — the lack of pleasurable ease.)

Only frequent and finished performance, and the provision of a complete view of Beethoven's intellectual procedure, can make head against, and possibly overcome, this unpopularity. The editor has tried both ways, in order to lift this piece, decried as "ugly and unpianistic" but really masterful and full of genius, to its rightful place before the public. In this he has merely followed Hans von Bülow, whose model edition of this Fugue is supplemented here in one direction.

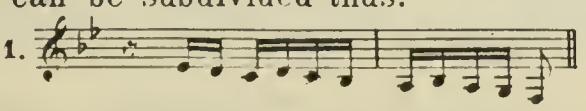
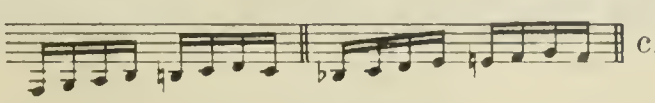
(1) The theme comprises only 6 measures. Of this we furnish two proofs: (1) In the course of the Fugue, the theme is never exactly reproduced beyond the sixth measure; (2) the "canon cancrizans" in the third part, begins the theme with the sixth measure.

Theme

Theme has 3 motives:

Motive A.  Motive B. Motive C. 

Motive C can be subdivided thus:

Motive c, 1.  c, 2.  c, 3.

(2) In this Fugue, the movement in sixteenths in itself, without reference to the succession of its intervals, is regarded as thematic. At the same time, a special type of the diatonic passages is retained.

*) (to meas. 17). This is employed in three forms:

C.S.I.

Countersubject II.

Motive a.

Th.

Episode: Sequence-like imitations of C.S.I.b,2

C.S.II.b.

C.S.I.b 2

C.S.I.b 2

C.S.II.b.

Motive b.

free extension.

in diminution.

in diminution.

Th.A.

Free form of Th.C.

1st Part, B.= second Ex-

Th.A

Theme

The rhythm anticipated by one

position (incomplete) in a remote key.

cpt. at the tenth.

Th.C, 8

free counterpoint.

C.S.I.Motive b.

beat.

C.S.I. b, 2 with shifted rhythm.

thematic movem. in 16ths.

Imitation of inner part.

Imitation of soprano.

Answer in the Dominant of the foreign key. The rhythm

in dimin.

Th.

C.S.II.

C.S.I.

in dimin.

belated by one beat.

Contrapuntal inversion of the last two measures.

Six successive imitations of the last measure (modulatory sequence)

(Inversion....)

C.S.I.b.

Th.A

f ben marcato

Th.A

Imit.

1st independent Episode.

(Divertimento.)

Motive ⓐ

Motive ⓑ

Motive ⓒ

dimin.

cresc.

Transformat. of

of the Soprano.

M. ⓑ

M. ⓑ

2nd Part. Augmentation.

Counter-subj. I and II in augment., set in one part.

Theme in augmentation (doubled values).

Th. in cpt. at the tenth.

C.S.I.b.

Free Imitation of Theme C (extension)

Fragment Th.

C.S.I.b. Frag.

Th.B.

Th.B.

C.S.I.b.

of a stretto, in contrary motion and augmentation, between Soprano and Bass. Stretto-like play with thematic motive

(Domin. Answ.)

Th.

(Th. A) in augmentation.

dimin.

C.S.I.b.

dimin.

C.S.I.b. in original value.

(Idea)

Second independent episode.

(Symmetrical counterpart to 1st Episode.)

cresc.

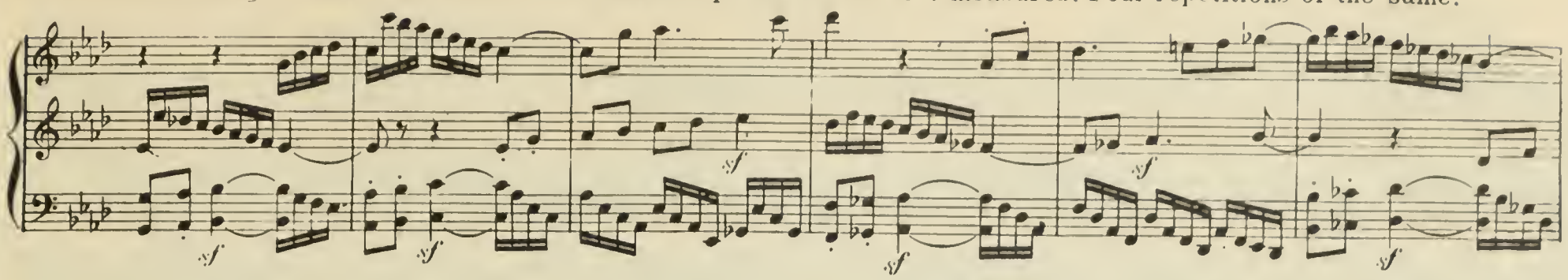
cresc.

Sequence of 4 separate measures.

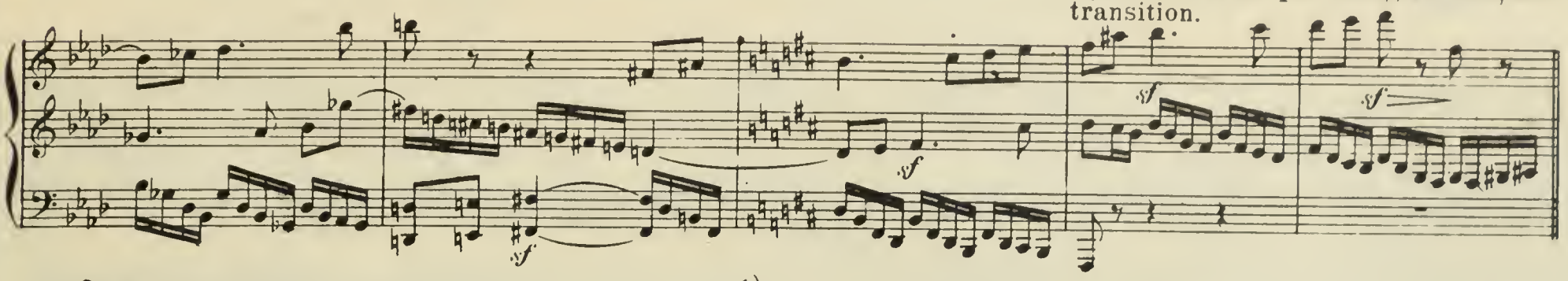
Inversion in parts of Sequence; Soprano

Transformation of ⓑ

and Alto imitating (3-meas.) Extension of 1-meas. sequence-motive to 2 measures. Four repetitions of the same.



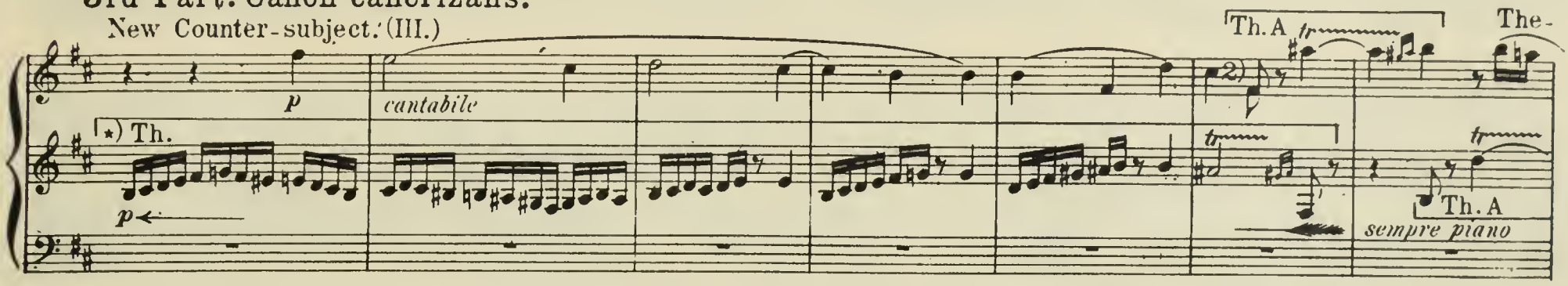
Imitation of the preceding 4 beats, and transition.



3rd Part. Canon cancrizans.

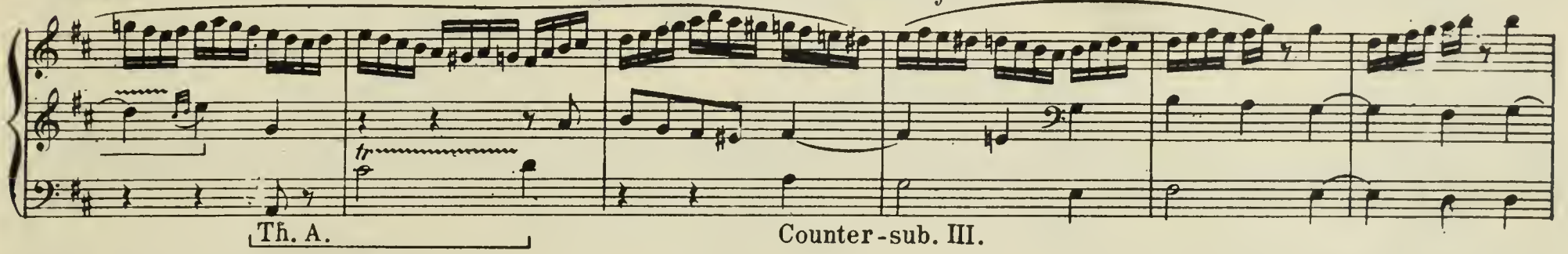
1)

New Counter-subject. (III.)

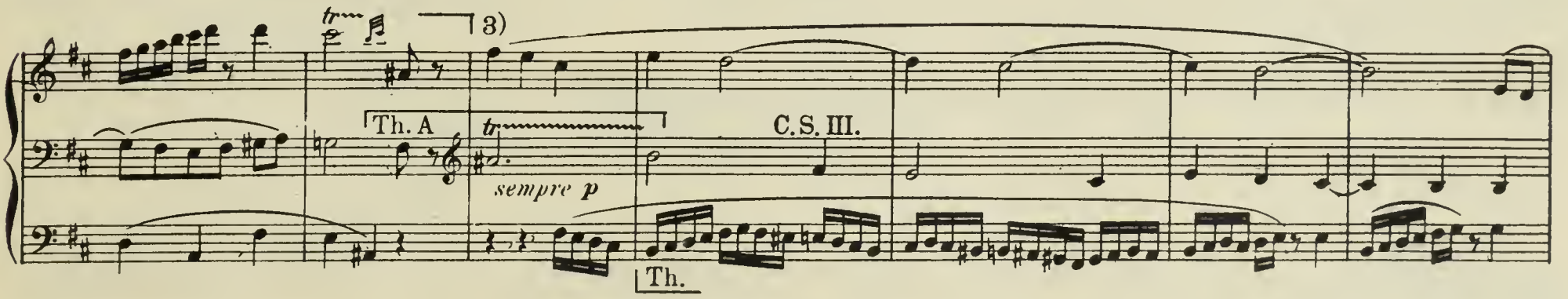


matic movem. in 16ths.

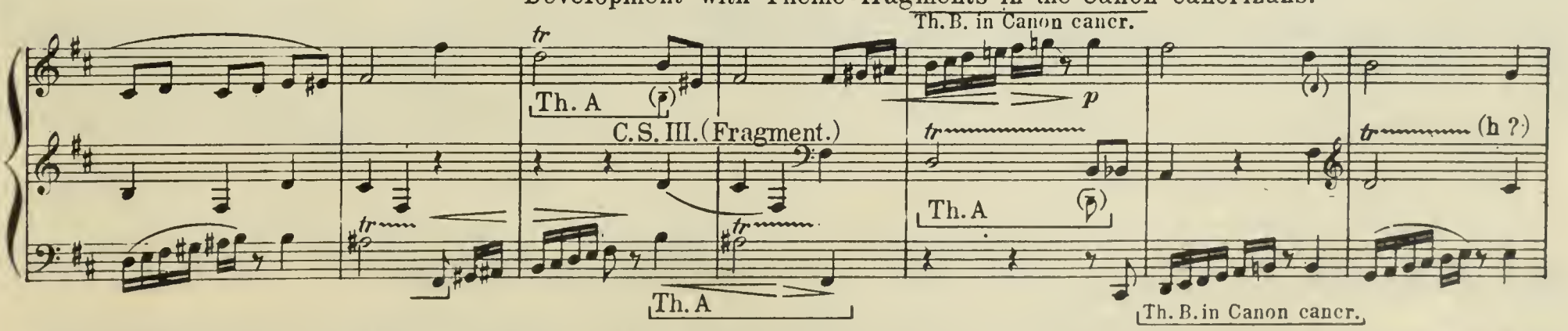
Answer in the relative key.



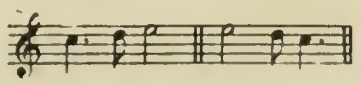
3)



Development with Theme-fragments in the Canon cancrizans.



(1) That is, inversion of the succession of the tones, retaining their original time-value and the intervals. E.g.:



Inversion of the rhythm.

(2) F♯ is both the last note of counter-subject III, and the first of the theme.

(3) This counterpoint, a rhythmic variation of C. S. III, enters before the latter, and thus forms a unique canon.

Sequence, 8 repetitions of a 1. meas. formula.

Th. B. in the contr. motion of the canon cancrizans.

Th. B. in the contr. motion of the Original.

f bon legato

Th. B. in the cont. mot. of the can. cancr.

Th. B. in the canon cancr.

Imitatory variants.

Contraction.

free transition (3 meas.)

New counterpoint in

Augm. of last link of counter-point in the Alto.

Theme in the original form.

Sopr. and Alto (imitating closely)

N.B.

N.B. Sequence-like progression of 5th thematic measure.

4th Part. Inversion.

Transition

Theme in Contrary motion.

dolce

cresc.

C.S.II. contr. mot.

Continuation of the themat. Sequence in the inner part.

C.S.I. contr. mot.

(free)

N.B. Meas. 6 of theme is omitted here.

Variation of C.S.I. in contr. motion.

Imitat. and continuation.

Answer in Dom. (the last 1⅓ meas. omitted)

Sequence (3-meas.) Th. A.

Th. B. (free inversion)

Inversion of the Sequence. Varied Imitation of the Bass.

cpt. borrowed from theme.

Theme in contr. motion in remote key. Parallel passage to 1st Part, B (incomplete). Free continuation.

Imitatory intensification. (2-part.)

Th. A.

Th. A

Th. A

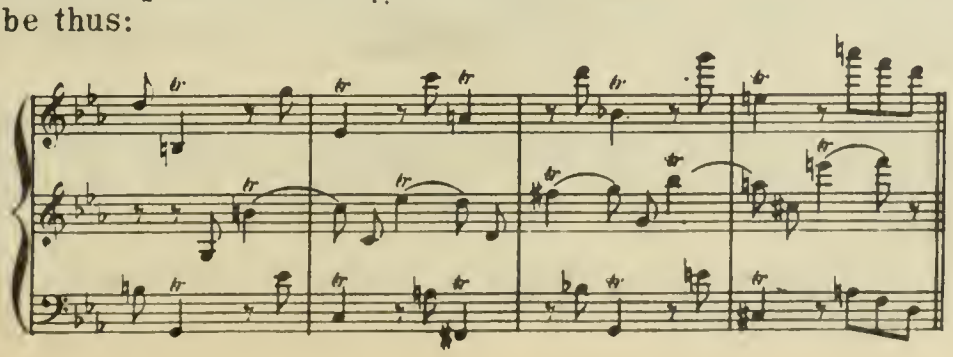
(3-part.)

thematic movem. in 16ths.

1) Diminution (of Th. A. to one-half of time-value.)

Free semi-cadence.

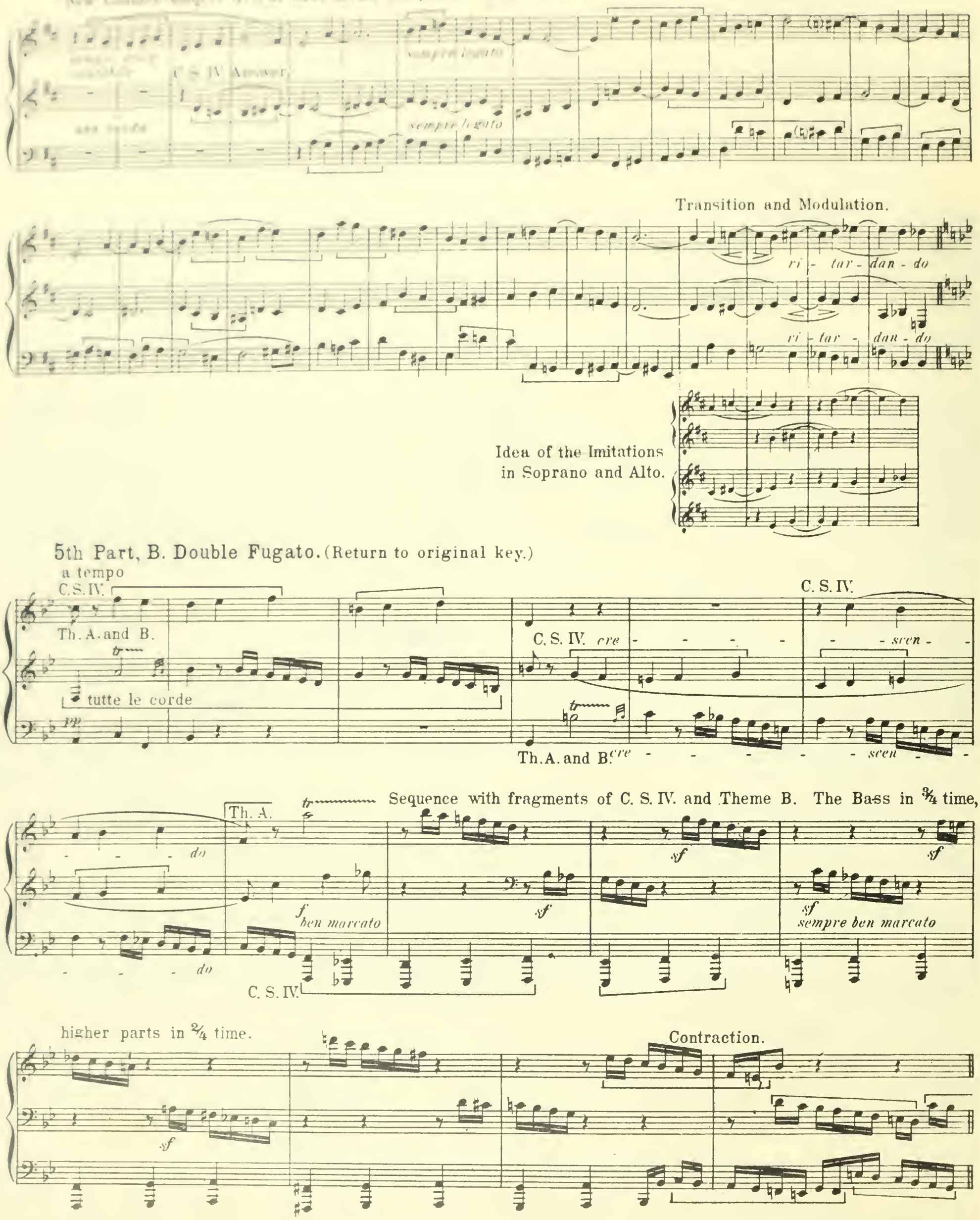
(1) Bülow regards the trills as "a triple diminution of the theme." If this were the case, the notes in the *auftakt* would have to be sixteenths. We perceive, consequently, only a simple diminution (the half of the original note-value), and regard the trills as quarter-notes abbreviated by rests. An unabridged presentation of this passage would, therefore, probably be thus:



It was not written so, because of its impracticability on the pianoforte.

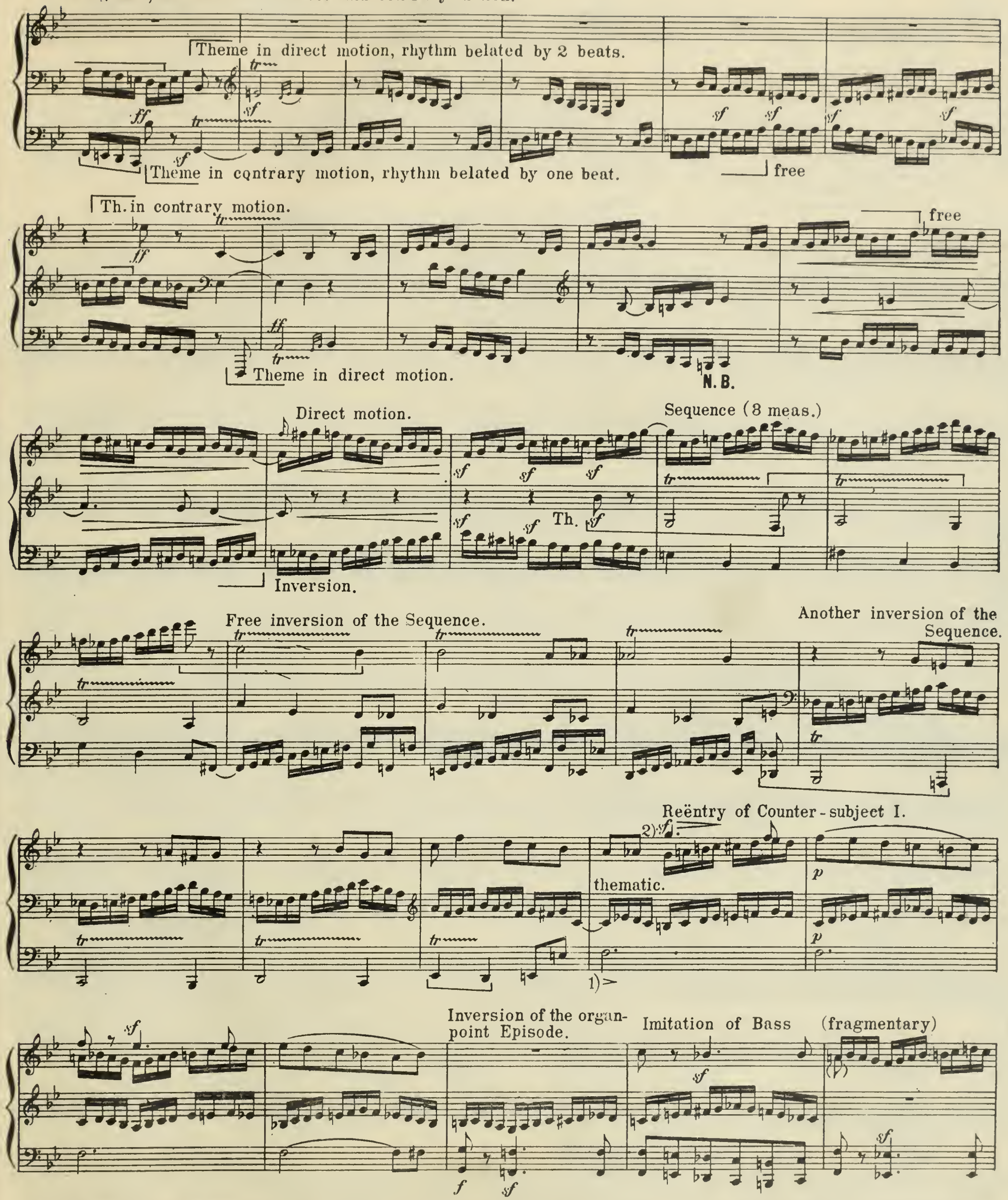
5th Part, A. Novation.

New Counter-subject (IV), at first as an independent fugue theme.(1)

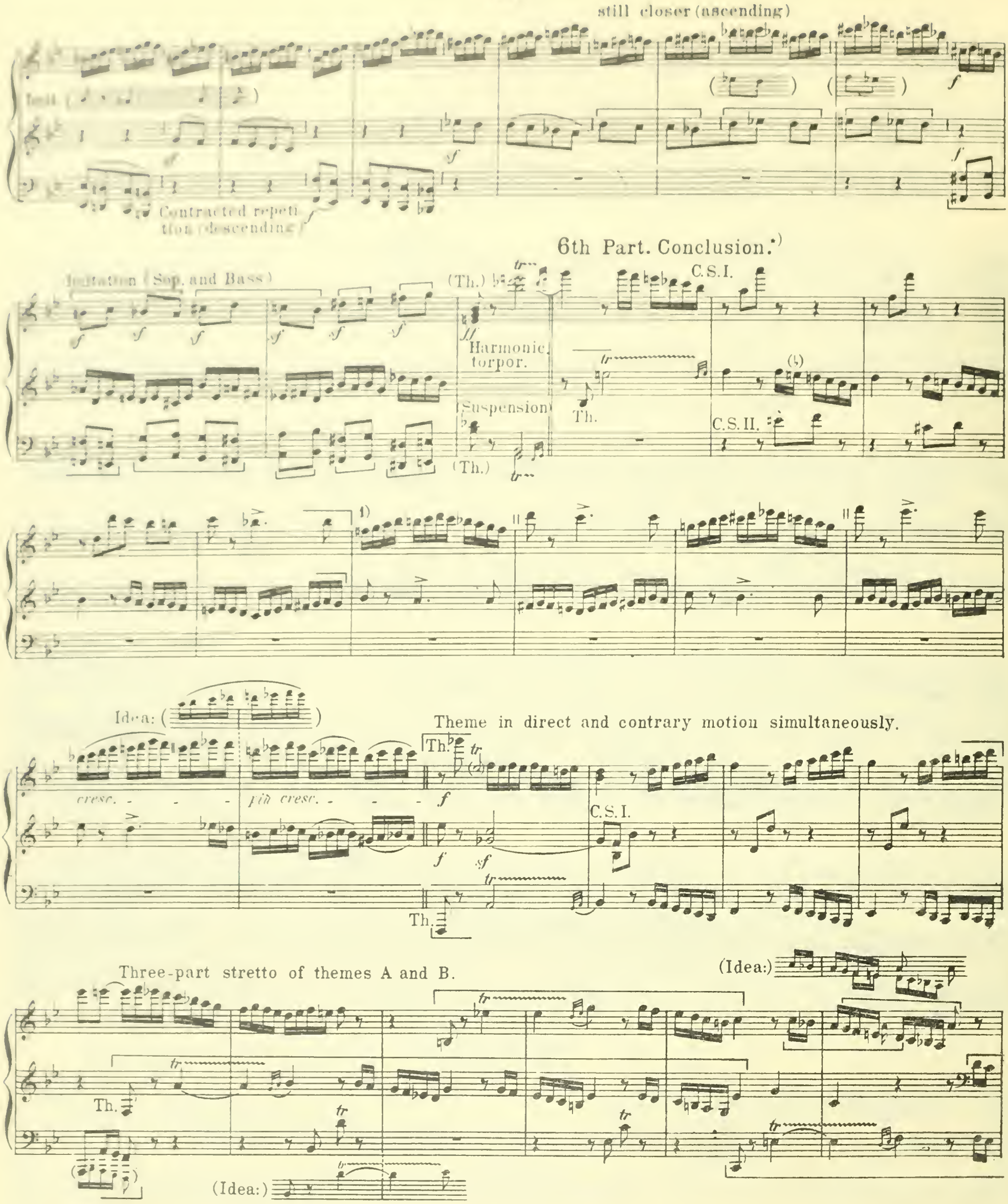


(1) A Fughetta in the Fugue; like a theatre on the stage, on which an independent piece is played in connection with, and affecting the plot of, the principal play.

5th Part, C. Stretto in direct and contrary motion.



(1) The dominant organ-point, which, as a rule, closes the fugue, is here only an alarm-signal preparatory to the appearance of the serious and final organ-point. Though lasting, for the ear, only through four measures, it really extends, for the mind, through twelve measures and two beats — if not even to the commencement of Part VI.
(2) The soprano is set here in two parts; in the fifth measure thereafter the bass is doubled in the octave. Imagine the passage for string-orchestra, the violins *divisi* in places, and the bass part taken by the 'celli and double-basses.



*) "At this point the so-called stretta begins," says Bülow with a mistaken choice of terms. In *contrapuntal* terminology, with which we now have to do, the *stretta* or *stretto* signifies a "close" leading of the theme in several parts. In the homophonic forms, on the other hand, we do, in point of fact, understand under the term "stretta" that portion of the Coda which, in accelerated tempo and intensified expression, "hastens" toward the close (*stringendo* = hastening, accelerating). The distinction between Coda and Stretta is, for example, very evident in the great *Leonora* overture.

(1) Here the soprano completes the theme interrupted in the alto, by taking up the sixth measure an octave higher.

Th.

C.S.II.

C.S.II.

C.S.I.

Resolution.

Cadenza.

p cresc.

p cresc.

Harmonic Suspension, figurate.

comp. close of Part. V.

Organ-point. C.S.I. and II set together in one part (see Part II, meas. 3 and 4).

C.S.I. (imit.)

C.S.I.

Theme

ritardando

Poco Adagio.

Free Coda.

Tempo I.

Rhythm of four quarter-notes.

Idea:

*) Here the polyphony, and therewith the Fugue proper, comes to an end. The coda now following, so brilliant and impetuous in pianistic effect and conception, closes what might be called the series composing the Sonata for Hammerclavier.

Appendix IV to Volume I.

In Kellner's copy the following "Praeludium" precedes the "Fughetta" appended, as a study in composition, to Fugue XV.

Prelude

Allegro.

susurrando

saltando

From here, play each successive measure of the following

6 somewhat louder.

f risoluto

p subito

sempre crescendo molto

misuratamente

more probably:

f

p subito

f con 8va ad lib.

attacca la Fughetta (XV B)

* In this charming and pianistically acceptable little piece, the alternation between three- and four-measure rhythm is noteworthy. We have indicated it by figures at the beginning of each group of measures.

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